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A

CATALOGUE RAISONNÉ

OF

THE WORKS

OF THE MOST EMINENT

Dutch, Flemish, and French Painters.

REPRINTED FOR

SANDS AND COMPANY,

LONDON AND EDINBURGH:

MCMVIII.

This Edition is limited to 1250 *Copies.*

Gerard Dow pinx.t

S.M. Smith del.t

GERARD DOW.

From a Picture in the Collection of Lord Francis Leveson Gower

London Published 1823 by Smith & Son 187 New Bond St.

Printed by C. Hullmandel

A CATALOGUE RAISONNÉ

OF

THE WORKS

OF THE MOST EMINENT

DUTCH, FLEMISH, AND FRENCH PAINTERS;

In which is included a short Biographical Notice of the Artists,

WITH A COPIOUS DESCRIPTION OF

THEIR PRINCIPAL PICTURES;

A STATEMENT OF THE PRICES AT WHICH SUCH PICTURES HAVE BEEN SOLD AT PUBLIC SALES ON THE CONTINENT AND IN ENGLAND;

A REFERENCE TO THE

GALLERIES AND PRIVATE COLLECTIONS,

IN WHICH A LARGE PORTION ARE AT PRESENT;

AND THE NAMES OF THE ARTISTS BY WHOM THEY HAVE BEEN ENGRAVED;

TO WHICH IS ADDED,

A BRIEF NOTICE OF THE SCHOLARS & IMITATORS

OF THE

GREAT MASTERS OF THE ABOVE SCHOOLS:

BY

JOHN SMITH,

DEALER IN PICTURES, LATE OF GREAT MARLBOROUGH STREET.

PART THE FIRST.

London:

PUBLISHED BY SMITH AND SON, 137, NEW BOND STREET.

MDCCCXXIX.

LIBRARY
JUN 20 1990
UNIVERSITY OF TORONTO

EDINBURGH:
PRINTED BY JAMES SKINNER & CO., 27 THISTLE STREET.

TO THE

RIGHT HON. ROBERT PEEL,

&c. &c. &c.

Sir,

The natural suggestions of gratitude prompted me to inscribe this Book to you; not from the vanity of supposing it to contain any literary merit, but from a belief that the contents, and the motives that induced me to compile it, would be found deserving of your approbation, and that I might attest, by the dedication of a work that has cost me much labour and application, the obligations I am under to one of the greatest patrons of the Fine Arts of the present day.

The permission you so kindly gave, to place your name at the head of it, is an honour most gratifying to my feelings, and marks, by the condescending kindness with which it was communicated, your approbation of my conduct as a Tradesman during the twenty years I have been employed in your service ;—of which I feel deeply sensible.

The primary object, Sir, of the work is, to convey such information to amateurs of Pictorial Art as may prevent, in a great measure, the success of the frauds and impositions too much practised, and to enable them to pursue the objects of their taste with more certainty of attainment than hitherto ; to unmask the means used for deception, and to obtain for the honest Tradesman in works of Art, their confidence, and the reward due to his knowledge and integrity. These intentions, Sir, I feel persuaded will meet with your approbation and support.

If I might presume to adduce other motives that influenced me to address the result of my observations and labours to your protection, they would be the superior judgment you possess in the matters to which the work refers, and the generous feeling you have manifested, on all occasions, for the encouragement of the FINE ARTS : the proofs are to be found not more

in the select and valuable collection of DUTCH AND FLEMISH PICTURES that adorns your Gallery, than in the choice examples of the talents of living NATIVE ARTISTS whose works will be lasting memorials of the taste and liberality of the Collector. With unfeigned respect, and grateful acknowledgment of your uniform kindness,

I have the honour to be,

SIR,

Your most obedient,

and very obliged Servant,

JOHN SMITH.

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INTRODUCTION.

THE present work was commenced rather as an amusement, and for the gratification of the writer's curiosity, than with any intention of presenting it to the public: subsequent circumstances, however, have afforded so many favourable opportunities of advantageously increasing it, that he is induced to believe it may be acceptable to those who feel interested in the support of the Fine Arts.

Impressed with this opinion, he has ventured to submit his observations to the public; in doing which, he is fully sensible that the work has no claim to general notice as a literary production, or as an entertaining compilation. Its chief merit consists in the quantity of information, collected with a practical knowledge of the subject, and the persevering assiduity by which such knowledge was obtained.

The possessors of pictures of *the first class* will find many of them recorded in this work, with a reference to the catalogues of the celebrated collections through which they have passed. Those who are forming cabinets, will receive such useful information as may spare them considerable trouble, and, occasionally, much vexatious disappointment.

The author is not so presumptuous as to suppose that these volumes will be, in all cases, certain guides to a correct knowledge, either as to the originality or the

value of a picture; such knowledge can only be acquired by many years of study, and great experience in the commerce of pictures of the first class; by continual and close examination; and by a careful comparison of the works of each master. This application should be accompanied by a natural taste for, and an enthusiastic love of the art, without which all acquired knowledge will scarcely extend beyond that of the mere trader, whose admiration of a picture is according to the celebrity of the master, and who regards it for the time being only as an article of commerce in demand, and by which he is likely to realise a profit.

There are always to be found numerous self-styled connoisseurs, who have great success in the selling of pictures, but who, having neither esteem for the art nor regard to their own reputation, make no scruple to take advantage of the inexperience, and to impose on the credulity, of purchasers. Some instances of such misconduct have been exposed and punished; it would be well for the respectable part of the profession if this were more frequently done; and, in the end, the fair dealer would receive the confidence and encouragement due to his honest exertions.

Those whose business is the purchase and sale of works of art, and who are stimulated in the pursuit by feelings superior to the mere expectation of gain, must be incited by a desire to distinguish themselves in their profession by a correct knowledge of the principles of Painting, not confined to the capability of discriminating the hand of the different masters, and the value of their works, but by that erudition in art which will enable them to judge of the various degrees of excellence in the

several branches of it which each eminent master possesses exclusively; for no artist has ever yet united in his works all the requisites that constitute perfection. The same master, at different periods of his life, has produced pictures not only dissimilar to his generally recognised style, but also as belonging to a totally distinct branch of the art. Few, however, have done this successfully: Berghem painted historical subjects, so did Karil du Jardin, Adrian Vandervelde, and Cuyp, but their pictures in this line are of comparatively little value.

Masters have also changed their manner of painting, and have varied the predominant tones of colour in their pictures from black to brown, and lastly to gray, or *vice versa;* similar variations occur in their execution, from the most laboured and exquisite finishing to the greatest freedom and masterly effect. These transitions have not always been for the better; but they call for the study of those who would become connoisseurs, and require much practical experience to distinguish them. There is, perhaps, less merit in ascertaining the hand of a master and the originality of a picture, than in knowing whether it is of the painter's best and most esteemed time, or how nearly it approximates to that period. It is a very important object to investigate the condition of a picture, in order to discover whether it be pure and free from injury, or what is called restoration. The unfortunate propensity of some collectors to clean their own pictures, and the imprudence of others in trusting to ignorant and adventurous picture cleaners, have occasioned the destruction of many gems of art. The result of an effectual cleaning by such injudicious

persons is, that coldness and crudity pervade the picture, instead of those sweet and harmonizing tones which the softening pencil of time produces, by blending the various tints, and covering, as with a veil, the imperfections of newness, which, by this imprudent system, are exposed to view; and a picture of one or two hundred years' existence is made to show the freshness of a work of yesterday.

There are some collectors, well known in the circle of connoisseurs, who cannot endure the sight of the smallest grain of dirt, or the slightest tinge of yellow varnish upon a picture; to remove these, the painting must undergo an operation by which, even in skilful hands, it is exposed to injury, and may lose many of its precious tints or tender glazings, although the injury be not perceptible to the unpractised eye. Many hundred pictures have been deteriorated by this barbarous practice, and many thousands of pounds, in their intrinsic value, have been heedlessly sacrificed by the unwary proprietors.

It is not meant to be said, that "pictures are never to be cleaned," for their preservation depends on judicious cleaning. If they be neglected for many years, and are exposed to a powerful light, to the heat of the sun, or to a moist atmosphere, the varnish, which protects the painting, will decompose, and the colour, thus unprotected, will perish, unless the old corroded incrustation be carefully removed, and fresh varnish applied.

Accumulated varnish, and with it oftentimes dust and dirt, particularly in the atmosphere of large cities, will, in a few years, if not frequently wiped, so obscure a picture, that its beauties will be concealed; damp

walls also injure paintings most seriously, by causing them to crack and scale off: these last evils may often be remedied by lining, an operation which is now brought to great perfection, and which has proved the salvation of numerous works of art. In reference to this operation of lining, it may here be proper to observe, that great skill and prudence are required in its execution, otherwise a fine picture may be so pressed, in order to obtain a glassy surface, so as to destroy, in a measure, the spirited touch of the Painter. In all cases, pictures should be placed in the hands of those only who have given ample proofs of their carefulness, and their ability to clean and restore them.

The desire which the writer has always felt, that the commerce in works of art should be conducted on fair and honourable terms, accompanied by a sincere respect and esteem for amateurs, and becoming zeal in support of those dealers who purchase, at large prices, genuine and fine pictures, induces him to give a brief statement of the dangers to which collectors are exposed, in the hope that timely caution may prevent many from becoming the victims of such knavery. In doing this, it is more than probable that he will give offence to some persons who may suppose that they are alluded to; no one, perhaps, will be hardy enough openly to avow his displeasure; and if a little shock be given to the feelings of such persons, by an exposition of their practices, he will scarcely regret it, while he is consoled with the reflection that he is rendering a service to the real friends of art.

In exhibiting the various deceptions and manœuvres of designing dealers, it will be proper to commence

with that which is most common; namely, placing the name of a first-rate master upon a picture by an imitator, or on a copy, which is frequently disguised by dirt and varnish, &c.; but a copy (if modern) may be easily detected by its newness, as, on being pressed by the nail, the colour will be found to be still soft. These fabricators disguise a copy by dirt and varnish, using especial care to have it painted upon an old canvas or panel, to which seals and other documents are attached at the back, so that unguarded purchasers are often deceived by apparently the most authentic evidences of originality. Amateurs are frequently invited to look at cases of pictures, which are said to be just arrived from the Continent. This invitation is accompanied by a plausible history of the collection, from whence they are said to be derived; perhaps that of "some ancient family in Italy or Holland." There assurances are occasionally strengthened by invoices, letters, and other corroborative documents; thus suspicion is so lulled, that the gentleman intended to be duped readily accompanies the agent (for principals are rarely seen in these matters) to the custom house, or wareroom, where he sees the foreign case opened; is full of confidence and buys a *Van Stry* for a *Cuyp;* a *Begyn* for a *Berghem* or *Both;* and a *Camphuysen* for a *Paul Potter;* or the works of any other imitator or analogous painter, for those of the first-rate masters!

Another artful method, which frequently misleads amateurs, is a plausible tale or history of a picture, accompanied by high encomiums of its excellence and value; this is followed by the demand of an enormous price, which is lowered gradually, until the wary dealer

catches at an offer, which he, with some specious excuse and apparent difficulty, accepts, although it be but a third, or even a quarter, of the sum asked; and the purchaser ultimately discovers that he has bought a copy, or an imitation, instead of an original picture; and that a painting, for which he has given five or six hundred pounds, is barely worth one hundred.

Another scheme is, to place pictures in an auction, and to run them up to large sums, in order to give them a fictitious value, with the hope of entrapping some unwary bidder; should this fail, the picture is afterwards put up at some other auction, with an observation that it was formerly sold for the sum at which it had been knocked down at a previous sale, and the sacrifice of half, or two-thirds, of that apparent purchase-money, is perhaps an inducement to an unsuspecting spectator to bid, and to become the unfortunate buyer. Gentlemen are frequently beguiled to purchase a picture which is stated to be by some first-rate master, and is partly confirmed as such, by having been in some distinguished collection, and as having been exhibited in the British Gallery; nay, more, *engraved:* still the picture is a mere copy, or a good imitation, at best.

The writer could point out pictures of this sort, which, having passed through his hands with the name of the artist upon them, have afterwards been sold and exhibited under a different appellation; of course, one of higher request in the market.

Another plan, very extensively practised by certain dealers, and by which one or two apparently knowing ones have been duped, as well as less cautious gentlemen who do not buy with a view to profit, is, the

placing of old, or purposely dirtied pictures, at *brokers'*, or old clothes' and other shops, where the venders appear to know nothing whatever about them; but they tell some simple story of having bought them at an "old Mansion in the Country;" or, of "an antiquated lady, in whose family they are said to have been for the last two centuries." A tale of this description, related in a plain and seemingly artless manner, is listened to with avidity by many, who would show less credulity if treating with one whom they supposed conversant with the value of pictures. The purchaser imagines that he is buying a great bargain of a poor ignorant man, but ultimately discovers which has been the dupe; but those who are so duped have scarcely a right to complain, for it is well known that some that have bought sad trash in this way, will not buy of one whom they know to be well acquainted with the value of works of art, as supposing that they cannot obtain a bargain.

To guard against the above impositions, and others equally mortifying, the writer would recommend amateurs, previously to purchasing pictures of value, to obtain the opinion of some one conversant with works of art, whom they may safely consult, or to apply to a Dealer of acknowledged respectability. The writer strongly recommends these precautions, as the best means of avoiding imposition, and of preventing that disgust which gentlemen invariably feel on discovering that they have been duped, by the purchase of copies instead of the originals; a disgust so powerful, that many, in the warmth of their just displeasure, have sold off their pictures, and turned away for ever from the delightful pursuits of collecting works of art. To pre-

vent such results in future, to rescue the respectable part of the profession from the disgrace of being classed with fraudulent *charlatans*, and to prevent, as much as possible, the loss which the arts must suffer when amateurs cease to purchase, the writer has ventured to point out some of the most prominent tricks of those who disgrace the commerce of pictures.

Before closing this unpleasant subject, it may not be considered altogether inappropriate to glance at a system of dealing, in which a certain class of pictures is found to be a most convenient medium, on account of their indefinite value: the writer alludes to the traffic of bill discounting, and the purchase of post obits. The necessitous applicants to these unmerciful and ruinous accommodaters, are usually compelled to take a third, and sometimes one-half, the amount of their bonds, or bills, in pictures, which, of course, are ascribed to the best masters, and valued accordingly at enormous prices. By this nefarious practice some have enriched themselves, and are now living in affluence. An instance of this sort of dealing occurred very lately, in which a collection of pictures, valued to the needy gentleman at £.5000, did not net at auction £.500!

An Amateur of Paintings usually commences by the purchase of examples of little value, and, as his taste improves, he discovers their defects, and changes them for better, which, in their turn, if his fortune will allow it, give place to others by the best masters; ultimately, the choicest works are sought after and selected to compose his Cabinet.

The following hints, therefore, on this subject, are

submitted for the reader's consideration, and, perhaps, will not be deemed misplaced.

In general, an artist has several manners of painting, which, in terms of the art, are usually confined to three. The first partakes of the school in which the Painter received his early instruction ; his style at this period is commonly neat and careful, finished with a servile imitation of the manner of his master, and an observance of the minutiæ of objects ; a gradual advance leads to a second manner, which, being the result of more experienced study, is considered the best period ; the third proceeds from long practice, by which great facility of handling and execution are acquired, and this is often attended by negligence in drawing, and a dependence upon the memory for a recollection of objects, instead of consulting nature ; and the artist not unfrequently degenerates into what is termed *mannerism.*

Painters not only have what is called their best time, but they have also successful moments, in which they surpass their general productions, either in subject, composition, expression, colour, or effect ; so that sometimes a felicitous union of all these grand *desiderata* is attained, as will be exemplified in the copious Catalogue of Original Pictures, which is the main object of this work. Pictures of this kind are rarely found in the market, and when they do appear for sale, are readily purchased by the real connoisseur, at very liberal prices.

Some painters, whose works in general are but little esteemed, and whose names even are almost unknown in commerce, have occasionally produced pictures equal to those of acknowledged first-rate masters ; such

instances will be found noticed in this work, and they would more frequently occur, did not interested motives induce the removal of their names and the substitution of others, as it has been before stated.

It is worthy of observation, that Pictures of the first class of the Dutch and Flemish Schools have constantly increased in value, and even in the public sales have not fluctuated in price more than ten or fifteen *per cent.* (that is, when such sales have been honourably conducted, and no undue influence or combination taken place): but this steadiness in price is by no means the case with second-class pictures, or those of the doubtful kind; the latter will occasionally vary, from thirty to fifty *per cent.* The same remarks are not applicable to pictures of the Italian schools, which are exceedingly uncertain in their marketable value: they have been known to fluctuate from fifty to five hundred *per cent.* This arises from several circumstances, namely, the questionable originality of the pictures, the absence of buyers of Italian works, or a combination between two or more persons to buy, or an agreement not to bid against each other. This system of uniting is not confined to the trade; for gentlemen have been known to agree for the same object.* These combinations are most injurious to the value of property,

* It is but fair to notice, that the stigma of Picture Dealer has not prevented some gentlemen from engaging very largely in the commerce; and such have not scrupled to use as much intrigue and artifice as any designing dealers, although it may have been in a different manner; and many, from the peculiar advantages they possess, have made it a profitable speculation.

when offered for sale, and often reduces the amount to half of what it otherwise would have been.

It may be observed, that pictures sell much higher at a sale when sanctioned by the name of a distinguished proprietor, or as being from some celebrated collection. The Purchaser then buys with confidence, and bids with spirit, not to say with judgment, for if this were the case, good pictures would sell equally well under any circumstances: but here the want of knowledge is apparent; for these *soi-disant* connoisseurs, who give high prices under such circumstances, would hardly be prevailed on to buy the same pictures at half the sum, without such recommendations. It must, however, be owned, that there are times when works of art suffer a great depression, from various local or political causes. This was the case in England in the years 1814, 1815, and 1816, when first-rate pictures were sold at a great depreciation.*

The numerous works already published upon pictorial art, render critical dissertation unnecessary; nor is it possible to lay down rules that will enable every one to acquire the knowledge necessary to constitute a connoisseur. For the best information upon this subject, the reader may be referred to Richardson's excellent *Treatise on Art;* Sir Joshua Reynold's *Tour in Flanders;* and to the late Mr. Fuseli's admirable *Discourses on Art.*

* There is a curious circumstance mentioned by M. Gault, in his *Guide des Amateurs:* "A capital collection of pictures was sold at Paris on the 28th of March 1814, and two following days; on the second day of the sale, the Allies arrived before Paris, yet the sale continued, with very little diminution of prices."

Dictionaries of the Lives of the Painters are already sufficiently numerous, and answer their purpose as books of reference, though none of them are perfect;* but there is no work, in the English Language, similar to the present.

The memoranda from which this work is composed, are the results of the observation of many years collecting, in France, Holland, Germany, and England. Examples of the works of the most esteemed masters of the Dutch, Flemish, and French Schools will be found cited, from all the public and private collections in those countries.

It will be observed, that much genuine information has been derived from the Dutch and French sale catalogues of pictures; and here the author desires to render justice to the talents of their writers, as well for their perspicuity and intelligence, as the correctness and veracity with which they are generally written. The detailed descriptions which they give of pictures are sufficient, in most instances, to enable the reader to recognise them, and reasonable confidence may be placed in the encomiums bestowed upon their merits.

In Holland, the catalogues are written under the direction of several persons conversant in the arts, and signed by them, to attest their correctness. In France, until very lately, the director of a sale was equally scrupulous in assigning the several pictures to

* Bryan's *Dictionary* is decidedly the best, as, in addition to the lives of the painters and a list of their etchings, it contains a biography of the engravers and their principal works, with the ciphers, monograms, and marks generally used by them.

the true painters, as any attempt to the contrary would have been exposed, and a stigma cast upon the judgment of the writer; in cases of doubt, the picture was classed under the head *Attribué.*

The ancient Dutch, Flemish, and French collections were composed (with few exceptions) of pictures painted by the first-rate masters; and, in several of the Dutch cabinets, the very choicest only of their works were admitted: the Linden, Van Slingelandt, Lubbeling, Lormier, Bisschop, d'Acosta, Van Heteren, Bicker, Van Zwieten, Van Wassenaar, Cauwerwen, Verhulst, Van Winter, Robyn, Braamcamp, De Smeth, Geldermeester, Van Leyden, the Countess de Verrue, Randon de Boisset, Gaillard de Gagnat, Blondel de Gagny, Choiseul, and Praslin, may be adduced as instances.

The present work is confined to the first-rate and most esteemed masters only of the several schools already noticed; those of the second class are mentioned incidentally, as *imitators*, or *analogous painters.*

The introduction of a work exclusively confined to the arts, affords an opportunity to the writer to indulge in a few observations, upon the state and progress of painting in this country, and of its importance in a political view; and although this subject has already attracted the notice of several able writers, yet it will still admit of being revived and reconsidered, and the more frequently this is done, the more correctly will the true weight and measure of its utility be ascertained.

England may be considered as the last among civilised nations that has encouraged the arts, by fostering

native talent, and establishing a national gallery. Taste and genius for the fine arts in this country had long lain dormant, and the development of native power is modern, compared with that of Italy, Holland, or Spain. The causes of this tardiness were not those assigned by Winkelman, "the cold humidity of the country, and the consequent phlegmatic dulness of its inhabitants," for such aspersions have long since been proved unjust; and it must be obvious to every one who has paid attention to the progress of the arts, that the knowledge and admiration of them have increased in proportion to the dissemination of learning, and the accumulation of wealth. Never was more liberal encouragement given by individuals to native talent, than at the present period; and in no country have artists ever possessed greater opportunities for study and improvement, than of late years have been offered to those of our own country. The galleries of the rich have been thrown open for their inspection, and a selection of the choicest pictures, from them and private collections, have been annually exhibited; in addition to this, a number of excellent pictures have been lent, by the proprietors, for the students to copy,* and it is a pleasure to add that the progress has been commensurate. That such has been the case, must be obvious to every

* It will readily be allowed, that the literary productions of learned men are of inestimable value to rising generations, as works of instruction and example; of equal utility and importance are pictures, by eminent masters, to students and artists, in the progress of their profession; and a patron cannot more effectually serve a young man of genius, in the study of the arts, than by repeatedly placing before him the productions of distinguished painters.

man of taste and judgment, and proves the fallacy of the opinion hazarded by Winkelman and others, respecting the effect of climate on the genius and capabilities of English artists practising in their own country. For these important benefits to the arts, the best thanks of the country are due to those noblemen and gentlemen who founded, under the patronage of His Majesty, THE BRITISH GALLERY, and under whose generous auspices pictorial art has been fostered, and raised to the highly-flourishing state in which it now is; and but for whose patronage many artists of merit would have been lost in obscurity and indigence.

England can now boast of possessing productions of native talent superior, in many branches of the art, to other civilised nations; for, among modern painters, where will be found the parallel of Reynolds, whose powerful genius raised the art from obscurity to a splendour which it had never before attained in this country? To his distinguished name may be added those of a Barry, a Wilson, a Gainsborough, and the incomparable Hogarth. These are worthily succeeded by others now living, whose names will immortalise the epoch of this illustrious reign. Farther progress, it is still fondly hoped, will be made, by the talents and exertions of rising students, who have so many and excellent examples before them.

Let the genius of historic painting receive the fostering aid of national liberality, seconded by munificent patrons, and it will, doubtless, gradually expand, and ultimately attain the same splendour that adorned, and still distinguishes the pontificates of Julius II., Leo X., and the governments of Ferdinand and Albert, of

Belgium. It has already shown itself in many excellent and highly promising productions, but it has yet vast efforts to make, before it reaches the glorious excellence of Raffaelle and Michael Angelo, or the lesser glories of the Caracci, Correggio, Titian, and other distinguished names of Italy.

Historic painting is acknowledged to be the highest and noblest branch of the art, yet the difficulties opposed to its attainment appear to be too often overlooked, or not sufficiently understood; but it should be known, that the half of life is required to prepare the painter with the necessary knowledge and material, during which long period the artist must toil day and night, silently, and, it may be, totally unknown. Should he reflect, during his arduous studies, upon his future prospects, as to what are the rewards and honours that await him, and what are his hopes of support, beyond the casual and uncertain orders of private individuals—sources of support much too feeble and uncertain, to keep alive the necessary energies of mind, and to do justice to the merits of a first-rate historical painter. And what are the honours that await him? Perhaps an academical wreath; a poor encouragement to struggling genius, when the same reward may be obtained by the production of a few good portraits, and the suffrages of R.A.'s, too often acquired by obsequious solicitations. Let the munificent encouragement of the French government be kept in mind; the rewards and honours it has bestowed upon artists in this branch, from the time of Louis XIII. to the present day, and more particularly under the reign of Napoleon, who well knew the value of great

painters, as being one of the most effectual means of immortalising himself and his epoch.

Good policy would justify the British government in extending a similar liberality towards the encouragement of native talent in painting and sculpture. The glory and wealth of a country are mainly advanced by them—their importance and utility are incalculable; for out of materials of little value, the artist creates an article of great interest and worth.* A single picture, even in modern times, has paid half the contribution of a city.† In the Augustan age of the arts, a picture was esteemed a gift as valuable as could be presented, and no honour was thought too great for the artist. Kings, emperors, and popes, have given and received them as the most highly-esteemed presents. Would it be derogatory to a sovereign to present to foreign noblemen and ambassadors the choicest productions of British artists, instead of costly and useless snuff boxes, however splendidly adorned with diamonds and other gems? The adoption of such presents would, indeed, be a substantial resource, well calculated to excite a laudable emulation in the breast of every artist.

A small collection of pictures, saved from the wreck of a revolution, has been sufficient to support the unfortunate refugee in exile.

It would be highly curious and interesting, if it were

* *Vide* RICHARDSON on *Painting*.

† The writer has been informed, that when the French took Turin, during the reign of Napoleon, a large sum was levied on the city, and a picture, by Gerard Dow, representing *La Femme Hydropique*, was taken at half a million of francs, in part payment of the contribution.

possible to ascertain the value of the numerous collections of pictures which were broken up and dispersed during the war on the continent, the chief part of which, with numerous isolated pictures, have since been imported to England. The proceeds of these sales must have been a source of immense wealth to the proprietors, and, consequently, to the countries in which they were sold.

Should not considerations of this nature influence a government to award annual bounties to distinguished artists, whose works would not only adorn the present age, but also be a store of wealth to future generations ?

OBSERVATIONS.

THE numerous difficulties which the writer has had to contend with, in the compilation of the present Work, have frequently induced him to relinquish the idea of offering it to the public. It has now grown to such a magnitude, that whatever inclination he might have to publish his observations, it would be folly for him, as an individual, to encounter the expense, with the great uncertainty of remuneration, without first ascertaining the sort of reception the work is likely to receive from the public; with this view he puts forth *the first part*, trusting that, with all its defects, it will be found to contain much interesting and valuable information.

The difficulties alluded to, have chiefly arisen from the impossibility of identifying Pictures, in some catalogues, where

the sizes and descriptions are so nearly similar, and in others so defective and unintelligible, that when the pictures were not known by the writer, he had no remedy but the one he has adopted, which is, to note them several times, rather than determine upon an uncertainty. This re-duplication of entries principally occurs in extracts from English catalogues.

The reader is also informed, that where the size of Pictures have the guess word *about* added, those descriptions are sometimes written from recollection, and consequently may be imperfect. Again, many defects must unavoidably occur from the inaccuracies of the measurements, and the variations of the scale of measures according to the country in which the catalogue has been made, whether French, Dutch, or German; these vary from each other, and all of them from the English.

The old French foot is $12\frac{3}{4}$ inches English.

The old Dutch or Rynland foot is $12\frac{1}{2}$ inches full English.

The Amsterdam foot is $12\frac{1}{4}$ inches English.

The Bavarian and Saxon foot is about $12\frac{1}{2}$ inches English.

The Vienna foot is about $12\frac{5}{8}$ inches English.

The French have occasionally used the *mètre* of 240 parts to a foot, and the Dutch have recently given their measures in palms and fractional parts, the foot being divided into 320 *mètres;* the inch being $\frac{3}{8}$ full English; the palm $3\frac{1}{2}\ \frac{1}{16}$, and the *aune* or elle, 3 feet $3\frac{1}{2}$ inches.

Discrepancies of sizes will also occur from accidents, and the caprice of the owners of Pictures, in having them enlarged or diminished; these alterations very frequently happen, as well to those on panel as on canvas.

With reference to prices:—the sums for which each Picture has been sold, is entered in the currency of the country where the sale took place, and the reduction into English value made upon a general scale: for instance, the rate of exchange in France is calculated at 25 francs for a pound sterling; this is probably too high for a general scale, as it has been as low as 20, and even $16\frac{1}{2}$ upon England.

The rate of exchange in Holland, is calculated on an average

of 11 florins; this is perhaps taken at too low a rate, but it has happened that the writer has received no more than that sum for a pound sterling, and it has, in unfavourable times, been even less; so that with the addition of $7\frac{1}{2}$ per cent. *opgelt*, which purchasers are compelled to pay upon the general amount of their lots, and the incidental expenses attending sales, this valuation will not be found very far from the mark: but in these inquiries, those who wish to be quite accurate, can calculate for themselves.

It sometimes happens that Pictures suffer alteration, objectionable parts are expunged, or additions made, either by the introduction of figures, animals, or inanimate objects, according to the conceit of the owner, or the presumption of the artist who may happen to be engaged to clean and restore them.

It may be proper to observe, that Prints do not always correctly correspond with the Pictures from which they are taken: the engraver will frequently leave out parts, make additions, or alter, as may best assist the effect of the Print, or suit the caprice of himself or of others. The relative proportions are also very frequently changed.

When describing a Picture, the writer has considered the right and left of it to be the reverse to the hands of the spectators; but this rule will be found so frequently falsified, arising from the incorrectness of the writers of catalogues, and the various descriptions taken from old Prints, that it must not be depended upon as a certain guide.

Before concluding the introduction, the author begs particularly to observe, that he has scrupulously abstained from observations upon Pictures which might tend to injure their value, and thereby occasion a loss to the individual holders of them; but he does not feel that the same forbearance is necessary with respect to Pictures in public galleries; the latter are open to fair criticism, and the writer has not hesitated to make remarks upon them whenever he thought they would conduce to the information of the amateur.

To conclude; he feels that he would be guilty of a serious

omission, were he to fail in acknowledging, with sincere thanks the ready assistance he has received in compiling the present work, from every gentleman to whom he has had occasion to apply: the same thanks are also due to several of the most eminent in the trade of Picture dealing, who have shown an equal readiness to give him information, but whose kindness he will (with their permission) more distinctly acknowledge in a future volume, should he receive encouragement to continue the work.

EXPLANATION OF THE ABBREVIATIONS.

P.....Panel
C.....Canvas
Cop.....Copper
C. P.....Canvas on Panel
flo. .....Florins
fs......Francs

In the measurements, the height of the Pictures is given first, but this must not be depended upon as an unerring rule.

PART THE FIRST

CONTAINS

SHORT BIOGRAPHICAL NOTICES,

AND

A DESCRIPTION

OF

THE WORKS,

OF

GERARD DOW
PETER VAN SLINGELANDT
FRANCIS VAN MIERIS
WILLIAM VAN MIERIS
ADRIAN OSTADE
ISAAC OSTADE

AND

PHILIP WOUWERMANS.

A

CATALOGUE RAISONNÉ

OF

THE WORKS OF THE MOST EMINENT DUTCH PAINTERS.

GERARD DOW.

This admirable artist was born at Leyden, on the 7th of April, 1613. His father, who was a glazier, perceiving his decided inclination for the arts, placed him with Bartholomew Dolendo, an engraver, with whom he remained a few months, and then studied under Peter Rouwhorn, a painter on glass. In two years he surpassed his master, and at the age of fifteen entered the school of Rembrandt. Three years of study under this excellent painter were sufficient to enable Dow to take his future instructions from nature.

Gerard Dow commenced his career in art by painting portraits: but this pursuit was not to his taste; and his success in it was not only uncertain, but cost him so much time and trouble that he soon relinquished it, as he found it entailed two difficulties instead of one; namely, first making a likeness, and then painting it well: but perhaps the truth is, that he so tired all his sitters that they lost their patience, and he the likeness.

An author states, that he was occupied five days in painting the hand of Mad. Spierings, and above three in painting a broomstick. If this statement be correct, it is not difficult to account for his ill-success in portraiture. Dow, therefore, confined himself to familiar and fancy subjects, in which he could indulge his inclination for laborious finish, and his taste in the choice of subjects. Having liberated himself from the trammels of portraiture, he pursued freely the natural bent of his mind, which led him to dwell with inexhaustible patience upon all the *minutiæ* of his art, and whatever conduced to its perfection. The anxious care which he took to preserve the purity of his colours is almost incredible. He prepared and ground them himself, shut his palette and pencils up in a box, made the window of his room almost air tight to prevent the entrance of dust, always entered his room as slowly and as quietly as possible, and seated himself gently in his chair, where he paused to let all the dust subside previous to taking out his palette: the result of all which care was the acquisition of an extraordinary purity of colour. It would seem as though this ingenious painter had studied the works of his master, Rembrandt, through the medium of a convex lens; for if his (Rembrandt's) pictures are seen in this manner, a striking resemblance is produced to those of Dow. It has been observed by writers that he painted from objects reflected in a convex lens; but had he not previously acquired a perfect knowledge of the *chiaro-scuro* of his master's works, his pictures would have the same feeble effect which nature presents when viewed through that medium.

Many artists have finished their pictures as highly as Dow ; but there are none who have preserved the same breadth and powerful effect, with such brilliancy of colour. He was a perfect master of all the principles of art ; which, united with consummate skill and labour, enabled him to produce the most perfect specimens that ever came from the easel of a painter. Contrary to the usual practice of artists, Dow's latter pictures are more highly finished than his early ones. *La Femme Hydropique*, now in the Louvre, is dated 1655 ; and *Le Ménage*, now in the Musée at the Hague, 1658. These two very capital pictures are finished in the most wonderful manner ; indeed it is impossible for finishing to be carried to higher perfection. The Marquess of Stafford's *Violin Player* is another example of beautiful painting with exquisite finish.

The fine pictures of this master are exceedingly rare, and consequently of immense value. Even in his lifetime, he had one thousand florins per annum allowed him by a wealthy Dutchman, for the privilege of the first refusal of all his pictures at his own price.

He died in 1674, aged 61.

A DESCRIPTION OF HIS PRINCIPAL PICTURES.

1. The Interior of a room, with a groined ceiling and arched windows. An interesting old woman, habited in the costume of the time, stands in front, occupied in scraping carrots upon the top of a cask ; at her right is a boy, with a mouse-trap in his hand, which he is holding up to the light of a large window, in order to see the little prisoner : this object appears to have drawn him from his studies, as he still holds a

palette of colours on his hand. On the opposite side (or left of the picture), is a hencoop, with a bright brass can and a red cabbage on it, over which are a dead cock, some partridges, and other objects hanging against the wall, and upon a shelf still higher are some jugs and plates; various other objects are distributed about the room, and at the further end is seen an old man reading by candlelight. This is in every respect an admirable picture, both in composition and exquisite finish, and has, besides, the advantage of clearness throughout, it being illumined by two large windows.

Collection of M. Jan Van Orvielle, *Amst.* 1705. 1100 *flo.* 99*l.*
——— M. A. Bout . . . . 1733. 2065 *flo.* 186*l.*
——— The Widow Reuver, *Amst.* 1736. When it was sold, with the entire collection, to the Prince of Hesse, for 40,000 *flo.*— From the latter gallery it was transferred, with many other fine pictures, by the chances of war, into the collection of Josephine, at Malmaison; at the distribution of which collection it was purchased by the present proprietor, Monsieur Valdow, at Paris, and is now worth 1200 *gs.*

18 *in.* by 13 *in.*—P.

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2. The Interior of a room by candlelight, in which are an old man seated, a woman with a lantern in her hand, and a second man entering with a candle in his hand.

Collection of M. J. Van Orvielle, *Amst.* 1705. 1000 *flo.* 90*l.*

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3. An arched-top window, at which are a young woman with a fish in her hand, and a youth holding up a hare; a milk pot, a red cabbage, a brass mortar, and other objects are on the sill, the under part of which is decorated with a bas-relief of boys. A basket of salad is on the right side of the window, and a fowl hanging by the legs on the left. This very excellent picture was painted in 1652, when the artist was thirty-nine years of age. It is mentioned by Descamps, in *La Vie des Peintres*, and was then in the

Collection of Van Hoeck Janz, *Amst.* 1706. . 770 *fl.* 69*l.*
——— Bout . . . . . 1733. . 1405 *fl.* 126*l.*
——— Van Zwieten . . . 1741. . 1290 *fl.* 116*l.*
——— M. de Gaignat . . 1768. . 6220 *fs.* 249*l.*

12 *in.* by 9 *in.*—P.

4. A Schoolmaster, with four scholars. The composition exhibits a venerable old man seated, with a table and desk before him, holding in his left hand a ferula, and in the other a pencil, with which he is directing a youth in reading; another youth stands opposite to him, with a book in his hand. The figures are seen to the knees. This picture is painted with surprising care and beautiful finish.

Collection of Van Loo . . . . 1713. . 1030 *fl.* 92*l.*

The present value is about 250*l.* Now in the Fitzwilliam collection at Cambridge, the whole of which was bequeathed by the late Lord Fitzwilliam to the University.

12 *in.* by 6 *in.*—P.

5. Two children, with a pot of sweetmeats, and an old woman playing with a cat. Mentioned by Descamps, being then in the

Collection of M. de Wassenaar, 1757.

6. A girl caressing a dog, and giving it something to drink; mentioned by Descamps.

Collection of M. Fagel 1753.

7. A young woman at an arched-top window, with a rabbit in one hand, and the other leaning on a basket of apples which is placed before her; at her side stands a boy, who appears to be bargaining for some fruit, and in a familiar way has put his hand upon her shoulder; on the sill of the window are a brass

can, a bunch of carrots, a red cabbage, a dead cock, and a pumpkin, and at the side hangs a lantern. This admirable picture is of the choicest quality and perfection.

Collection of Van Sanvoort *Amst.* 1758. . 2500 *flo.* 225*l.*

Fifteen hundred guineas would be the writer's estimation of this bijou.

Now in the collection of Thomas Hope, Esq.

Exhibited in the British Gallery, 1815.

20 *in.* by 15 *in.*—P.

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8. A young woman consulting a doctor.

Collection of M. Valkenburg *Rott.* 1731. . 1130 *flo.* 102*l.*

13 *in.* by 9 *in.*—P.

9. A portrait of the artist. He is represented at a window, enjoying the pleasure of a pipe.

Collection of H. V. Slingelandt, *Hague*, 1750.

17½ *in.* by 13½ *in.*—P.

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10. An Interior, with a company of three persons playing at cards.

Collection of Beunengen . *Amst.* 1716. . 1310 *flo.* 118*l.*

13¼ *in.* by 10 *in.*—P.

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11. An old woman, in a fur cloak.

Collection of Lormier . . *Hague*, 1763. . 120 *flo.* 11*l.*

7 *in.* by 6 *in.*—P.

12. A youth, wearing a bonnet decked with feathers.

Collection of Lormier . . . . 1763. . 400 *flo.* 36*l.*

7 *in.* by 6 *in.*—P.

13. An old man reading a book.

Collection of Van Heteren . *Hague*, 1756.
12 *in.* by $9\frac{3}{4}$ *in.*—P.

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14. A girl at a window, with a lamp in her hand. Engraved by Valck.

Collection of Van Heteren, 1756.
Now in the Musée at Amsterdam.
12 *in.* by $9\frac{3}{4}$ *in.*—P.

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15. A boy in a cellar, with a mouse-trap in his hand; by candlelight.

Collection of Lormier . . . . 1763. . 1000 *flo.* 90*l.*
Again in the collection of Lubelling.
10 *in.* by $8\frac{1}{2}$ *in.*—P.

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16. A man playing a bagpipe, and a woman standing near him listening to the music.

Collection of Lormier . . . . 1763. . 605 *flo.* 54*l.*
11 *in.* by $8\frac{1}{4}$ *in.*—P.

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17. A hermit in meditation.

Collection of Lormier . . . . 1763. . 130 *flo.* 12*l.*
9 *in.* by 7 *in.*—P.

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18. A man mending a pen.

Collection of Lormier . . . . 1763. . 331 *flo.* 30*l.*
10 *in.* by $8\frac{3}{4}$ *in.*—P.

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19. An old man seated at a table, mending a pen by the light of a lamp, which stands on his right; an hour glass, some

papers, and a lantern are on the table; in front of which is seated an old woman, with her back to the spectator.

This is probably the above picture.
Now in the possession of Messrs. Woodburns.
12½ *in.* by 8¼ *in.*—P. (*arched top.*)

20. The head of a beautiful infant.

Collection of B. da Costa *Hague*, 1764. . 100 *fls.* 9*l.*
7 *in.* by 6 *in.*—P.

21. Two persons engaged in prayer.

Collection of B. da Costa . . . 1764. . 400 *fls.* 36*l.*
26 *in.* by 23 *in.*—P.

22. An Interior, by candlelight, in which are several figures, among whom is a woman with a large wine-glass in her hand.

Collection of Anthony Grill *Amst.* 1728. . 700 *fls.* 63*l.*

23. A grocer's shop (viewed through an arched-top window), in which are five figures; the most conspicuous of whom is a woman behind the counter, lifting up a pair of scales with her left hand, whilst with the other she seems to be about to take some raisins from a basket lying on the sill of the window; towards which a young girl, standing on the opposite side of the counter, is pointing. Some sugar in the lump, a plate of lemons, a glass jar of sweets, and some gingerbread, are lying on the sill; and in the back part of the shop is another woman behind a counter, serving a man; near the latter is a woman quitting the shop: numerous objects appropriate to the trade complete the subject. A bird-cage, a bas-relief of infants, and a pot of flowers, decorate the exterior of the window. Dated, 1672.

Collection of Count de Choiseul, 1756. Noticed in Descamps.

This picture differs very materially from one representing the same subject in the Louvre.

Now in the collection of His Majesty.

Exhibited in the British Gallery 1826-7. Estimated at 1200*gs.*

18 *in.* by 13 *in.*—P. (*arched top.*)

24. An old woman at an arched-top window, with a herring in her hand, which she appears to have taken from a tub standing on the sill before her, and is holding it up to a youth who is close to her side, apparently bargaining for some; a red cabbage, a bunch of carrots, some onions, and an old cloth, lie on the sill; a pair of scales and a basket of eggs hang against the side of the window. In the back-ground, are seen two women in conversation, near a window, &c. &c. &c. Engraved by Moitte.

Collection of Count de Bruhl, 1750.

16¼ *in.* by 12 *in.*—P.

25. The Dentist. A peasant seated in a chair, leaning his head back in a convenient position to the operator, who stands behind him, holding the patient's mouth open with one hand, and extracting the tooth with the other: a straw hat and a basket of eggs are on the ground by the side of the chair. A skull and various other objects are seen on a table in the back of the room, near an arched-top window. Engraved.

In the Musée Français.— Now in the Louvre.

Valued by the Experts du Musée, 1816 . . 5000 *fs.* 200*l.*

12 *in.* by 9 *in.*—P.

26. The Dentist. This picture represents the doctor examining the teeth of a peasant, whose wife stands near a window watching the operation.

Taken from the Louvre, in 1815.

27. The bust of an old woman with an embroidered mantle over her shoulders. Engraved by Wille.

Collection of M. W., 1743.

$4\frac{1}{2}$ *in.* by 3 *in.*—P. (*arched top.*)

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28. An old woman at a window, with spectacles on, occupied winding flax on a reel. Engraved by Wille, under the title of *La Divideuse.* Mentioned by Descamps.

Collection of M. Hasselaar	*Amst.* 1742.	.	465 *flo.*	41*l.*
—— —— Count de Vence	1750.	.	2560 *fs.*	103*l.*

10 *in.* by 8 *in.*—P.

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29. An old woman, with spectacles, reading. Engraved by Wille, and called *La Liseuse.* Noticed by Descamps, in *La Vie des Peintres.*

Collection of Julienne	1767.	.	3101 *fs.*	124*l.*

$9\frac{1}{2}$ *in.* by 7 *in.*—P.

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30. The portrait of a lady, with a handkerchief in one hand, the other hand resting upon a table, which is covered with a red carpet. Mentioned by Descamps, in *La Vie des Peintres.*

Collection of Julienne	1767.	.	2401 *fs.*	96*l.*
—— Bandville	1787.	.	1800 *fs.*	72*l.*

9 *in.* by $7\frac{1}{4}$ *in.*—P.

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31. An artist seated, drawing from a Flamingo figure of a child; by lamplight. An hour-glass, some books, and a globe, are upon the table, which is covered with a turkey carpet; and an easel, and other implements of the artist, are placed in the back-ground.

Collection of Julienne . . .	1767.	.	1161 *fs.*	47*l.*
—— M. Horion	*Brussels*, 1788.	.	1500 *flo.*	135*l.*

This little picture is rather too dark, but it is beautifully drawn and finished. Descamps mentions it in his work, vol. ii. p. 222; but, judging from the price it brought in the first sale, there must have been a doubt of its originality. Another of the same subject was in the collection of M. Van Slingelandt, at Dort, and is mentioned in his sale, 1785.

$13\frac{1}{2}$ *in.* by $10\frac{1}{4}$ *in.*—P. (*arched top.*)

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32. A picture of precisely the same subject as the last, but differing in size, was sold in the

Collection of Prince Galitskin *Paris*,	1825.	5300 *fs.*	212*l.*

Descamps, in *La Vie des Peintres*, mentions a second picture of a man drawing in a book, then in the collection of a M. Van Heteren.

$10\frac{1}{2}$ *in.* by $8\frac{1}{2}$ *in.*—P. (*arched top.*)

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33. A girl chopping onions in a tub, and a boy near her, holding one of the onions in his hand. Mentioned by Descamps. Painted in 1646.

Collection of Gaignat	1768.	5145 *fs.*	206*l.*
——— P. de Conti	1777.	7300 *fs.*	292*l.*
——— Praslin	1793.	8000 *fs.*	320*l.*
——— Gildermeester	1800.	4000 *flo.*	360*l.*

Now in His Majesty's collection.

Exhibited in the British Gallery, 1826-27.

8 *in.* by $6\frac{1}{2}$ *in.*—P.

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34. A female, sitting on the bank of a river: she appears to be just quitting the bath, having her chemise under her, and one foot still in the water, and is occupied in adjusting her long hair. A tree is on the right; the front is enriched with plants: some houses are seen through an arcade in the background; and the distant mountains are illumined by the full moon. This picture is noticed by Descamps, in *La Vie des Peintres.*

Collection of Ferd. Count Plettenberg, 1743. . 380 *flo.* 34*l.*
9 *in.* by 7 *in.*

35. The companion to the last. A young man, sitting naked on the bank of a river. On the left and front are his hat and feathers, habits, and sword. Noticed by Descamps, in *La Vie des Peintres.*

Collection of Ferd. Count de Plettenberg, 1743. . 310 *flo.* 28*l.*
——— Gaignat (*the pair*) . 1768. . 5145 *fs.* 206*l.*
9 *in.* by 7 *in.*—P.

36. A woman, preparing to enter the bath; she is sitting upon a bank near a tree, with her chemise about her waist, and the other part of her dress lying by her side. A landscape forms the back-ground of the subject. Noticed by Descamps, in *La Vie des Peintres.*

Collection of Gaignat, 1768. 13,205 *fs.* bought for the King of France . . . . . 528*l.*
9 *in.* by 7 *in.*—P.

37. A young man, playing on the flute at a window; on the sill of which lies an open book. Engraved by I. V. Kauperz in mezzotinto.

Collection of M. de la Live de Jully 1769. 1204 *fs.* 48*l.*
This picture is noticed by Descamps, in *La Vie des Peintres*, and was then in the collection of the Elector of Palatine, 1754.
7 *in.* by 5½ *in.*—P.

38. The Interior of a handsome apartment, in which is a lady dressed in a purple velvet corset, bordered with ermine, and a yellow satin petticoat embroidered with silver; seated with an infant in her lap, which she appears to have just taken from a cradle standing near her; a table covered with a Turkey

carpet (on which are an open book and a ewer) is placed by her side. The view extends through an open door, into an adjoining room, where a doctor is seen, performing an operation on a patient, to which a pupil, who is standing by his side, is paying great attention; behind them is a woman, apparently much affected at the sight.

This capital picture was enclosed by two doors, painted on the insides also, by Dow; the subject of one of the pictures represented an evening school; the other a man mending a pen. The outside of the doors was decorated with allegorical subjects, relating to the arts, by Coxie.

Collection	*Amst.* 1701.	.	4025 *flo.*	362*l.*
—— —— Van Hoeck	*Amst.* 1719.	.	6000 *flo.*	540*l.*

Descamps, in *La Vie des Peintres*, mentions this picture, which was then in the possession of the widow Van Hoeck, 1754, and was probably bought by one of the family in the latter sale. It was subsequently in the splendid collection of M. Braamcamp, at whose sale, in 1771, it was knocked down at 14,100 *flo.* 1269*l.*

This precious picture was sold to the Empress of Russia, with several others of great value; the whole of which were lost at sea.

27 *in.* by 32 *in.*—P.

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39. The interior of a doctor's shop, by candlelight, in which is a young man, examining the mouth of a female, who is sitting in an arm chair. Noticed by Descamps, in *La Vie des Peintres.*

Collection of M. Six . . .	*Amst.* 1734.	.	1005 *flo.*	90*l.*
—— Braamcamp . . .	1771.	.	700 *flo.*	63*l.*

19 *in.* by 14½ *in.*—P.

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40. A pretty young female, at a window, with a basket of fruit in one hand, and putting aside a curtain with the other. A dead cock lies on the window sill by her side: the back part of the room is illumined by a window, near which are a man playing on a violin, and a woman singing. A beautiful bas-

relief of boys at play adorns the under part of the sill of the window.

Collection of M. Valkenburg	*Rott.*	1731.	1350 *flo.*	121*l.*
——— Loot Van Sanvoort		1757.	2225 *flo.*	200*l.*
——— Braamcamp . . .		1771.	4000 *flo.*	360*l.*
——— M. de Bruyn	*Amst.*	1798.	8000 *flo.*	720*l.*

Now in the collection of M. Six Van Winter, of Amsterdam.

This picture is of superlative beauty and excellence.

14½ *in.* by 12 *in.*—P.

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41. A man, richly dressed in blue silk, sitting at a window, blowing a trumpet; in the back-ground is seen a company of smokers and drinkers enjoying themselves; a curtain, drawn on one side, is suspended from the upper part of the window, and a bas-relief of boys is under the sill.

Collection of M. Loot Van Sanvoort		1757.	1925 *flo.*	173*l.*
——— Braamcamp . . .		1771.	3120 *flo.*	281*l.*
—— —— Mr. P. Locquet . .		1783.	7000 *flo.*	630*l.*
Valued by the Experts du Musée		1816.	15,000 *fs.*	600*l.*

Now in the Louvre.

14½ *in.* by 12 *in.*—P.

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42. The Interior of a cellar, with a man holding the candle for a young woman, whilst she draws some wine; in the back-ground is an old man warming himself. Engraved by Beauvarlet. This picture is cited by Descamps.

Collection of M. Grill .	*Amst.*	1728.	810 *flo.*	73*l.*
—— —— Braamcamp . . .		1771.	845 *flo.*	76*l.*

Now in the collection of M. Six Van Winter.

12 *in.* by 10 *in.*—P.

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43. A pretty woman standing near a pump, cleaning a saucepan; she is seen through an arched-top window, at the side of which hangs a cage, and a brass pot stands on

the sill in front. Engraved by Wille, under the title of *La Ménagère.*

Collection of M. Lempereur . . 1773. . 3100 *fs.* 124*l.*
——— Prince de Conti . . 1777. . 3500 *fs.* 140*l.*
——— Beaujon . . . . . 2501 *fs.* 100*l.*
——— Geldermeester . . . 1800. . 1950 *flo.* 176*l.*

Now in his Majesty's collection.

Exhibited at the British Gallery, 1826-27.

6½ *in.* by 5 *in.*—P.

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44. The Poulterer's Shop. An old woman at an arched-top window, holding up a hare, which a young damsel seems to be cheapening; behind her is a man who has just entered the door, and near him is a woman; a dead pea-hen, a duck, and a fowl, are lying on the sill in front, near a white metal pail, on the handle of which the young woman is resting her hand; an old carpet is thrown over the window sill, below which is seen a beautiful bas-relief of boys playing, at the side of which stands a wicker cage with a cock in it; a bird-cage is hanging above; another is suspended from the ceiling; the under side of a winding staircase, and a shelf with poultry on it, are seen in the back of the room. Noticed by Descamps, in *La Vie des Peintres;* then in the collection of the Marquess de Voyer, 1754.

This capital picture was sold in the Choiseul collection, in 1772 (engraved, No. 50) for . . . . . 17,300 *fs.* . 692*l.*
Collection of Prince de Conti, 1777. . . 20,000 *fs.* . 800*l.*
——— Duc de Chabot, 1787. . . 20,800 *fs.* . 832*l.*
——— Coupry Dupré, 1801, 26,000 *fs.* (bought in) 1024*l.*
Again in the sale at Fonthill Abbey, 1823, by Mr. Phillips, (bought by the Writer) . . . . . 1270 *gs.*

Now in the collection of the Right Honourable Robert Peel.

Exhibited in the British Gallery, 1818.

22 *in.* by 17½ *in.*—P.

45. A lady, elegantly dressed in a green silk corset, bordered with fur, seated, playing on a virginal, which is placed on a table covered with a Persian carpet; some music books lie on the table, and a violoncello stands against it in front. The lady is represented sitting at a window, the curtain of which is drawn up on one side. A company of three persons and a servant waiting on them, are seen in the back of the room. Descamps mentions this picture, which was then in the collection of the Maréchal d'Issenhein, 1754.

Collection of Count du Bary . . 1774. . 5100 *fs.* 204*l.*
—— —— Prince de Conti . . 1777. . 5000 *fs.* 200*l.*
—— Geldermeester . 1800. . 975 *flo.* 88*l.*
—— N. Desenfans, Esq. . 1801. . . . . 170 *gs.*

Now in the collection of William Wells, Esq. of Redleaf.
Exhibited in the British Gallery, 1821.

15½ *in.* by 12⅝ *in.*—P.

46. A young woman at a window, with a parrot in one hand and the other resting on the cage.

Collection of M. de Gagny . . . 1776. . 7000 *fs.* 280*l.*

8 *in.* by 6 *in.*—P. (*arched top.*)

47. The portrait of a young officer, with a high collar and a hussar hat and feathers.

Collection of M. de Gagny . . . 1776. . 1320 *fs.* 53*l.*
—— Le Bœuf . . . . 1782. . 951 *fs.* 38*l.*

10¼ *in.* by 8¼ *in.*—P. (*oval.*)

48. A Grocer's Shop, called *La Marchande Epicière du Village.* The mistress of the shop is seen behind the counter with the scales in her hand; and three persons are on the opposite side, the nearest of whom is an old woman, sitting down reckoning her money on the counter; a young female

with a pail of water is beyond her; and further on is a boy; a bunch of carrots, and onions, and an oil jar are in front; and above hangs a basket of eggs: the other parts of the shop are filled with various articles belonging to the business. Noticed by Descamps, in *La Vie des Peintres.*

This picture is of the finest quality, and may be rated about the seventh best of this master's productions. It is dated 1647.

Collection of Beunengen	*Anst.*	1716.	1200 *flo.*	108*l.*
—— ——	Mad. C. Backer, *Leyden,*	1766.	7150 *flo.*	643*l.*
—— ——	Randon de Boisset	1777.	15,500 *fs.*	620*l.*
—— ——	Count de Vaudreuil	1784.	16,901 *fs.*	670*l.*
—— ——	Duc de Praslin	1793.	34,850 *fs.*	1494*l.*
Valued by the Experts du Musée		1816.	55,000 *fs.*	2200*l.*

Now in the Louvre, and engraved in the Musée.

14 *in.* by 10½ *in.*—P.

49. A young woman at an arched window pouring milk from a pitcher into a bowl, which stands on the window sill, where are also a lantern, a skimmer, a bunch of carrots, a red cabbage, and other objects; a cage and a fowl are hanging on the left and further side of the window; on the opposite side is a curtain; and above is suspended a bird-cage. Noticed by Descamps, in *La Vie des Peintres.*

Collection of Wassenaar Obdam		1750.	1710 *flo.*	154*l.*
—— ——	M. Lormier	1754.		
—— ——	Randon de Boisset	1777.	9000 *fs.*	360*l*
—— ——	Poulain Gallery	1780.	10,700 *fs.*	428*l.*
Valued by the Experts du Musée		1816.	10,000 *fs.*	400*l*

Engraved by P. E. Moiette, and by Lips.

In the Musée Français.—Now in the Louvre.

13 *in.* by 10 *in.*—P.

50. A woman at an arched-top window, with a pitcher in her hand; she appears to have been watering a pot of pinks,

which stands on the outside. Noticed by Descamps, in *La Vie des Peintres.* Engraved by A. Marcenay.

Collection of Randon de Boisset . 1777. . 6300 *fs.* 252*l.*
——— Le Bœuf . . . . 1782 . 4900 *fs.* 200*l.*

This picture is of exquisite beauty, and now in His Majesty's collection at Windsor.

9 *in.* by 7 *in.*—P.

A picture of the same subject occurs in the Vienna gallery.

11 *in.* by $8\frac{3}{4}$ *in.*—P.

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51. A Pair. One represents a portrait of the painter when about forty-five years of age; the face is seen in nearly a front view; a low bonnet or cap covers the head, and the dress consists of a loose gown bordered with fur. He appears to have quitted his easel, which is seen in the back-ground, and to have approached a window, upon the sill of which his right arm reclines; his left hand still holds his palette and pencils. Engraved by Oortman.

Valued by the Experts du Musée 1816. . 8000 *fs.* 320*l.*
Now in the Louvre.

$11\frac{1}{4}$ *in.* by $7\frac{1}{2}$ *in.*—P.

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52. Companion. A pretty young woman at a window, gathering a pink from a pot of flowers, which stands in front. A Turkey carpet lies over the sill of the window, and a bird-cage hangs up at the side. Dated 1656. Engraved by Marcenay.

This picture was formerly in the cabinet of Van Slingelandt.
Collection of Randon de Boisset 1777. (*the pair*) 13,000 *fs.* 520*l.*
Now in the collection of the Duchess de Berri, Palais Bourbon.

$11\frac{1}{2}$ *in.* by $7\frac{1}{2}$ *in.*—P.

53. An astronomer standing before a globe, with a pair of compasses in one hand and a lighted candle in the other. In front are an hour-glass, a glass bottle, and two books, one of which is lying open.

Collection of A. V. Hoeck Jantz . 1706. . 505 *flo.* 45*l.*
——— Prince de Conti . . 1777. . 1300 *fs.* 52*l.*
——— St. Victor . . . . 1822. . 1600 *fs.* 64*l.*

11 *in.* by 9 *in.*—P.

54. Two hermits in meditation.

Collection of Prince de Conti . . 1777. . 1300 *fs.* 52*l.*

12½ in. by 10½ in.—P.

55. The portrait of an old man, with a black velvet bonnet.

Collection of Du Barry . . . . 1777. . 426 *fs.* 17*l.*

6⅙ *in.* by 5½ *in.*—P.

56. The Water Doctor. The Interior of a room (viewed through an arch-top window), in which are seen a doctor inspecting the contents of a urinal, whilst a woman stands near him, apparently waiting with great anxiety the result of his examination. A great variety of objects, amongst them a large open book, a globe, a skull, and many other things appertaining to the profession, are lying on tables before the doctor; fronting him is a window, the lower part of which is open; over his head are some large curtains, which are drawn aside; and a Cupid, in allusion to the subject of the piece, is suspended from the ceiling. Noticed by Descamps, in *La Vie des Peintres*, then in the possession of M. Van Hoeck, 1754.

Collection of Choiseul, 1779 (engraved, No. 49) 19,158 *fs.* 766*l.*

A picture corresponding in description with the above was sold in the collection of Hart Davies, Esq. 1814, for 255 *gs.*, and is probably the one now in the collection of P. J. Mills, Esq.

22 *in.* by 17½ *in.*—P.

57. A woman at a window, with a sort of brass pail containing vegetables on her right arm, and her left resting upon the shoulder of a boy, who has a sparrow bottle in his hand; they appear to be looking at a cage, which is hanging up. A brass chandelier and a greenish curtain are suspended above, and a bas-relief of two boys is seen below the window.

Collection of M. d'Orvielle *Amst.* 1705. . 1100 *flo.* 99*l.*
———— Chev. Verhulst, *Brussels*, 1779. . 2520 *flo.* 226*l.*

9 *in.* by 6 *in.*—P.

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58. La Double Surprise. A woman, entering a cellar with a lighted candle in her hand, discovers her husband with the maid; the latter is standing before a cask, from which she has just drawn a glass of wine to present to her master, who is leaning against the cask, with one hand on the girl's shoulder: dead poultry, and various other objects fill up the picture. Engraved by J. F. Beauvarlet, under the above title. Mentioned by Descamps, in *La Vie des Peintres;* then in the collection of M. Lubbeling.

Collection of Poulain . . . . 1780. . 4700 *fs.* 188*l.*
———— Tolozan . . . . 1801. . 7350 *fs.* 294*l.*
———— Montaleau . . . . 1802. . 10,500 *fs.* 420*l.*
———— M. Emler . . . . 1809. . 16,000 *fs.* 640*l.*

Now in the collection of Alexander Baring, Esq.

15$\frac{3}{4}$ *in* by 12 *in.*—P.

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59. A yellow and white dog sleeping on a table, near which are a faggot, an earthen pot, and a basket. It is impossible for painting to be carried to higher perfection than that displayed in this exquisite little picture. Dated 1664.

Collection of M. Pompe Van Meerdervoort, *Leyden*, 1780, 800 *flo.* 72*l.*
———— M. Cremer . . . 1816. . 900 *flo.* 81*l.*
———— M. Jurians . *Amst.* 1817. . 1200 *flo.* 108*l.*

Now in the collection of The Baron Van Brienen Vande Grootelindt.

6$\frac{1}{2}$ *in.* by 8 *in.*—P.

60. A boy, with a brown bonnet on his head and a frill round his neck, eating hasty-pudding; a table stands before him, on which are a lantern and a coffee-pot. This picture is known by the name of *Le Mangeur de Bouillie.*

Collection of M. Nogaret . . . 1780. . 2000 *fs.* 80*l.*
——— Destouches . . . 1794.
5½ *in.* by 4½ *in.*—P.

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61. An old woman sitting in a room paring apples, some of which are lying in her lap; she has a cap on her head, and is dressed in a mantle, lined with fur. The accessories consist of a chair with a cushion, and two copper kettles, one of which is on the fire.

Collection of M. Tak . . *Leyden*, 1781. . 1110 *fl.* 100*l.*
Now in the collection of Madame Hoffman, Haerlem.
15¼ *in.* by 13¼ *in.*—P.

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62. A girl at a window with a mouse in a trap, which she is showing to a kitten held under her arm. A duck is hanging up on the left side, and a pewter jug lies on the sill; the sides of the window are adorned with ivy. Dated 1645.

Collection of Count de Merle . . 1783. . 900 *fs.* 36*l.*
Now in the collection of the Chevalier Erard, Paris.
12 *in.* by 9 *in.*—P.

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63. A young woman at an arched window, hanging up a dead cock. A brass market-pail, on which she rests her left arm, stands on the sill; a silver coffee-pot and a candlestick are by her side, and a bird-cage is suspended above. Dated 1650.

Collection of M. Montribloud . . 1784. . 2000 *fs.* 80*l.*
——— M. de Calonne . . 1788. . (*withdrawn.*)

Collection of Tolozan . . . . 1801. . 2320 *fs.* 93*l.*
Valued by the Experts du Musée . 1816. 18,000 *fs.* 720*l.*
Engraved in the Musée, by Géraut.—Now in the Louvre.
10 *in.* by 8 *in.*—P.

64. An old woman sitting at a table covered with a green cloth; she has a fur bonnet bordered with striped muslin on her head, and is dressed in violet-coloured velvet, lined with fur; her arms are extended, and her hands clasped together; a book lies open before her.

Collection of Count de Vaudreuil, 1784. Sold with a Schalken for . . . . . 2500 *fs.* 104*l.*
This is probably the picture now in the Louvre, entitled *An Old Woman Reading*, which was valued by the Experts du Musée in 1816, at . . . . . 2500 *fs.* 100*l.*
5½ *in.* by 4 *in.* P.

65. A young man sitting at a table by candlelight, and drawing from a plaster figure. Various objects used in the study of geometry are lying on the table, and a curtain hangs above.

Collection of Van Slingelandt *Dort*, 1785. . 4000 *flo.* 360*l.*
——— M. Dubois . *Paris*, 1785. . 7600 *fs.* 304*l.*
——— M. Smeth Van Alpen 1810. . 2500 *flo.* 225*l.*
12¼ *in.* by 9¾ *in.*—P.

A picture of the same subject as the above, but differing in size, was sold in the

Collection of M. Muller . *Amst.* 1827. . 770 *flo.* 68*l.*
Now in the collection of M. Six Van Winter.
10½ *in.* by 7½ *in.*—P.

66. A woman drawing water from a cistern, near the vault of a house, part of which is overspread with a vine. A dog

with a bone, a brass pot, and a polished kettle, are lying on a bench in front.

Collection of M. de Calonne . . 1788. . 4400 *fs.* 176*l.*
——— Ditto . . *London*, 1795. . . . . 92*l.*
9½ *in.* by 7¼ *in.*—P.

67. A portrait of the artist himself, at a window, playing on the violin. Engraved by Ingouf.

Collection of Coclers . . . . 1788. . 2100 *fs.* 84*l.*
15 *in.* by 10 *in.*—P.

68. A sailor (seen to the knees) in a room, with a fur bonnet on his head, and a pot of beer in his right hand.

Collection of Duc de Praslin . . 1793. . 1100 *fs.* 44*l.*
12 *in.* by 10 *in.*—P.

69. A magdalen in a cave, in the attitude of prayer, a large book lies open before her; and on the left is an old trunk of an oak, with a lamp suspended from one of its branches.

Collection of Duc de Praslin (formerly in the Lubbeling collection.)
1793. . 3010 *fs.* 120*l.*
——— Choiseul Praslin . . 1808. . 1200 *fs.* 48*l.*
9½ *in* by 9 *in.*—P.

70. The Nursery. A handsome apartment, in which are a youthful mother seated in an arm chair, offering the breast to a child in her lap, from which the infant's attention is diverted by a girl showing it a coral; in front of this group is a cradle, and at the side stands a table covered with a Turkey carpet, on which the girl is leaning; a silver candlestick and an open book are on the table. A brass chandelier, and a richly embroidered curtain, drawn on one side, are suspended from the ceiling. An open door, at the end of the apartment, shows an adjoining

room, in which are two persons in conversation. This capital picture is admirably composed, and finished in the artist's most elaborate manner. It is probably the fifth in quality and excellence of the painter's productions.

Collection of Duc de Praslin . . 1793. . 33,500 *fs.* 1340*l.*
———— Choiseul Praslin . 1808. . 18,000 *fs.* 720*l.*

Now in the collection of Earl Grosvenor.

A picture answering the above description is mentioned by Descamps, then in the possession of M. de Bie, 1653, of whom it was purchased by the Dutch East India Company, for the sum of 4000 *flo.*, and presented to Charles II., upon his embarkation for England. It subsequently became the property of King William III., who took it back to Holland, and placed it in the Château of Loo.

19 *in.* by 15 *in.*—P.

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71. The portrait of a lady, of a fair complexion, with her face turned in a three-quarter position; she is dressed in a lace cap, tied under her chin with a rose-coloured riband, a black corset, and a gauze kerchief over her shoulders, the latter of which she is adjusting with her left hand.

Collection of Destouches . . . 1794.

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72. The portrait of a young woman, known as *La belle Juive* (seen in nearly front face), with her hair in curls, ornamented with pearls and a feather; and her shoulders covered with a mantle of gold cloth, fastened by a brooch.

Collection of Destouches . . . 1794.

$5\frac{1}{2}$ *in.* by $4\frac{1}{2}$ *in.*—P.

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73. The Interior of a room. A pretty woman is standing near a table with a lantern in her hand, out of which she has just taken the candle, in order to light it by another, which is burning on the table; a market-pail, a dead duck, a can, and other objects, are distributed in different parts of the piece.

Collection of Danser Nyman. *Amst.* 1797. . 2450 *fls.* 120*l.*
Now in the collection of M. Hodgshon, Amsterdam.
10½ *in.* by 9 *in.*—P.

74. The Violin-player. A man at a window, playing on a violin, from a music book which lies open before him on the sill, over a portion of which hangs a carpet, partially covering a beautiful bas-relief of children playing with a goat. A man grinding colours, and another looking at him, are in the back of the room. This picture was most probably intended for the portrait of an artist; dated 1651. It is noticed by Descamps, in *La Vie de Peintres.* Engraved by Delvaux and Ingouf.

Orleans Gallery . . . . . 1798. valued at 300*gs.*
Collection of Robert Strange, Esq. 1800. . . . . 327*gs.*
Again the same year . . . . . 373½*gs.*
Collection of J. Davenport, Esq. 1801, at Mr. Christie's 290*gs.*
——— Richard Walker, Esq. 1803. . . . . 290*gs.*
——— Mr. Phillips's . . . 1815. . . . . 330*gs.*
Now in the collection of the Duchess de Berri, Palais Bourbon.
12 *in.* by 7 *in.*—P. (*arched top.*)

75. A old woman (said to be the painter's mother), seated in a chair, eating some soup, a spoonful of which she is in the act of raising to her mouth; a lamp stands burning by her side.

Orleans Gallery . . . . . 1798.—Engraved.
12 *in.* by 9 *in.*—P.

76. A young woman, leaning upon the balcony in front of a house. A Turkey carpet, carelessly thrown over the wall, hangs down in front; a canal flows below; and the tops of some houses are seen in the distance.

Orleans Gallery. . . . . 1798.—Engraved.
14 *in.* by 11 *in.*—P.

77. A Hermit at prayer, looking steadfastly at a crucifix, which he holds with both his hands. He is dressed as one of the order of Capuchins, has a venerable white beard, a few gray hairs on his bald head, and wears spectacles; his clasped hands rest upon a large book, before which stands an hour glass; and in a corner lie his beads, on which is written the name of the artist, with the date of the picture.

Collection of M. Wierman . *Amst.* 1762. . 655 *flo.* 59*l.*
———— Crawford (Mr. Christie) 1801. . . . . 190*gs.*
———— Le Brun . . . . . 1811. . 3610 *fs.* 144*l.*
Sold with the entire collection of Prince Talleyrand, in 1817.
12 *in.* by 10 *in.*—P.

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78. A venerable hermit in his cell, kneeling in adoration before a crucifix, an open Bible and a skull are placed on bank before him; near which is a basket with a lighted candle on it. The trunk of an old tree stands at the side, and a barrel and a lantern (the latter thrown down) are in the foreground, near a fine flourishing thistle. This capital picture is painted throughout with the most elaborate finish. It was always justly esteemed to be the *chef-d'œuvre* of the master in this class of subject.

Collection of Mad. C. Backer, *Leyden*, 1766. . 5000 *flo.* 450*l.*
———— Van Leyden, 1804. (bought by Paillet).
32,000 *fs.* 1228*l.*
———— Paillet . . . . . 1814. . 15,000 *fs.* 600*l.*
Now in the collection of Alexander Baring, Esq.
Exhibited at the British Gallery, 1819.
26½ *in.* by 19½ *in.*—P. (*arched top.*)

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79. A School-room, by candlelight. The master of the seminary is seen sitting at his desk, in the act of threatening a boy, who is standing near him in a submissive attitude; a little girl is reading her book; and near her are an hour glass and a lighted candle, which illumines the group: further to the right

is another girl, with a candle in her hand, apparently talking to a boy, who is sitting down, with a slate in his hand. Several more of the scholars are in the background, studying at a table, on which is a third candle: another boy is descending a staircase, with a candle in his hand; and on the fore-ground is a lantern, with another lighted candle in it. A large curtain, suspended from above and drawn up, developes the scene and forms a fine contrast in the picture. The composition consists of twelve figures and five lights. Nothing in art can surpass the magical effect of light and shade in this painting; the master appears to have chosen difficulties, in order to show how well his superior talents could overcome them. Some connoisseurs consider this as the most capital of his works, since the loss of the famous Braamcamp picture, called *La Chambre de l'Accouchée*, which was bought at that sale for the Imperial Collection at St. Petersburg; but the writer is not of this opinion, as several of the artist's pictures possess much higher finishing, and are more agreeable both in composition and effect. It is to be regretted that this capital picture has become a little darker from age—a circumstance very much against it.

Collection of Mad. C. Backer, *Leyden*, 1766 . 4000 *fl.* 360*l.*
———— M. Vanderpots. . . 1808 . 17,500 *fl.* 1585*l*
Now in the Musée at Amsterdam.
20 *in.* by 15 *in.*—P.

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80. St. Jerome at his Devotions. He is represented kneeling, near the entrance to an amphitheatre; an umbrella is placed above him, the reflection from which sheds a pleasing effect over the picture; a leafless tree, a lantern, and a rosary, complete the composition.

Collection of —— Crawford, Esq. 1806. . . . . 190*gs.*

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81. A Hermit in a cave, in an attitude of devotion, with a

rosary in his hands and a crucifix before him (the figure is seen to the knees).

Collection of Vanderpots . . . 1808. . 1100 *fl.* 99*l.*
Now in the Musée at Amsterdam.
9¼ *in.* by 7¼ *in.*—P.

82. A young woman scouring at a table, and a young man standing by her side; a cat, a spinning-wheel, a chair, and various other objects are in the composition.

Collection of M. Smeth Van Alpen, *Amst.* 1810. . 1050 *fl.* 94*l.*
12½ *in.* by 11 *in.*—P. (*arched top.*)

83. An old woman at a window, with a lighted candle in one hand and the other resting upon the handle of a pail; some poultry are at her side; a bird-cage is suspended above; and two figures are seen in conversation together in an inner room. Painted with powerful effect, but not with his usual precious finish. Dated 1671.

Collection of Walsh Porter, Esq. 1810. . . . . 200*gs.*
— Lord Radstock . 1826. . . . . 150*gs.*
10 *in.* by 8 *in.*—P.

84. A venerable hermit in a cell, perusing a large book, which lies on a bench before him; in his left hand he holds a pair of spectacles, and with his right is raising the leaves of the book, as if about to turn over the page; the trunk of a withered tree fills up the left of the subject. This picture has been considerably enlarged, its original size being merely the head of the hermit, which is painted with extraordinary care and fine effect; this no doubt induced the artist to increase its size.

Collection of M. Tronchien . 1801. . 1950 *fs.* 78*l.*
— M. Sereville . 1811. . 1750 *fs.* 70*l.* 10*s.*
Now in the possession of Messrs. Woodburns.
16 *in.* by 12 *in.*—P.

85. The Interior of a room, with an old woman sitting in an arm-chair, reading the Bible; and near her a boy leaning against a table, covered with a green cloth; a bottle, a leg of mutton in a plate, and some bread, are lying on the table; and a spaniel dog is at the side. Engraved.

Collection of Solirene . . . . 1812. . 2500 *fs.* 100*l.*
14 *in.* by 17 *in.*—P.

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86. The portrait of a gentleman, dressed in the ancient Dutch costume, sitting in his chamber, and resting his arm on a table covered with a green velvet carpet; he has a glove in his right hand, and his hat lies near him, on the table.

Collection of Muilmans . . . . 1813. . 580 *flo.* 50*gs.*
11 *in.* by 9 *in.*—P.

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87. A Philosopher, seated in his study, writing. An open book, a globe, a skull, and various other objects are lying on a table before him.

Collection of His Excellency Baron Nagel 1795. . . 115*gs.*
——— ——— Creed, Esq. . . . . 1813. . . 125*gs.*
Since the writer's, who sold it for . . . . . 250*gs.*
Now in the collection of Edward Gray, Esq.
9 *in.* by 7 *in.*—P. (*oval.*)

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88. An old woman, consulting a water doctor. The doctor's study is furnished with everything appropriate to his profession.

Collection of Hart Davis, Esq. . . . 1814. . . 255*gs.*
A picture corresponding in description with the above, was sold in the Choiseul collection. See page 19.

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89. The Interior of a Dentist's Shop. An elderly man is having his tooth extracted, and an old woman, leaning upon her basket, seems to be waiting the issue in the back of the

room; a pot of pinks, a barber's basin, a skull, and a bottle, are on the sill in front. Engraved by I. Taylor. In the Forster Gallery.

Collection of Hart Davis, Esq., 1814. . . . . 77*gs.*
$16\frac{3}{4}$ *in.* by $13\frac{1}{4}$ *in.*—P.

A picture, entitled *L'Arracheur de Dents*, is mentioned by Descamps, in *La Vies des Peintres*, and was at that time in the Collection of M. Bouxière, 1754.

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90. The Interior of a large and lofty room, with a window on the right, near which a pretty woman, in a morning dress, is sitting at work; and before her is a girl on her knees, leaning on a cradle and looking attentively at a child lying in it. A little removed from this group is a table, with various objects on it, amongst others, a silver coffee-pot, lying on its side, and a small brass market-pail; an antique arm-chair stands in the corner and front, and between that and the lady is a work-basket lying on the ground. The opposite side is occupied by a great variety of objects: *viz.*—a table with vegetables, poultry, and a candlestick on it; a hare hanging above; and on the ground are a hen-coop, a pot, a pail, with a plate containing a fish, a lantern, an earthen pot, a bunch of carrots, and a broom. On the side where the figures are, and a little beyond them, is a pillar carved with cupids, in bas-relief; a sword, a cloak, and a bird-cage, are hanging against it; a winding staircase is in the back of the room, and from a kind of gallery, over which some drapery is thrown, is suspended a brass chandelier. A woman at the fire, and a little farther, an old man, are in the kitchen, which is seen through a sort of archway, at the end of the apartment: this part of the picture is illumined by a fire and two windows. The light and shade are finely distributed in this piece, and produce the most pleasing and natural effect, and the finishing throughout is most elaborate. It is dated 1658, when the artist was forty-five years old, and is, in the writer's opinion, the second best picture amongst the artist's works.

It was formerly in the collection of the Stadtholder, from whence it was taken by the French and placed in the Louvre, where it remained until the second capitulation of that city in 1815, when it was restored to Holland, and is now in the Hague Gallery.

27 *in.* by $20\frac{3}{8}$ *in.*—P. (*arched top.*)

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91. An old woman standing at a window, and leaning one hand upon the sill; she is habited in a brown dress, with a slouched woollen bonnet on her head. A stand for a draw-water bird is hanging at the side of the window. This little picture is exquisitely finished.

Now in the collection of The Baron Van Brienen Vande Grootelindt.

9 *in.* by 7 *in.*—P.

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92. A young woman standing at a window, with one arm leaning upon the sill, and the other passed through the handle of a brass market-pail. A carpet falls over the front, and a dead pheasant lies on the sill. The window is adorned with vine branches, and a curtain drawn up; a bird-cage hangs on one side; a stand for a draw-water bird, on the other; and a pot of flowers stands under the window.

Collection of M. Le Brun.—Engraved in his Gallery.

$6\frac{1}{2}$ *in.* by $5\frac{1}{4}$ *in.*

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93. A young woman at an arched window, with a lighted candle in her hand, before which she holds her other hand, to protect it from the wind.

Collection of Geldermeester . . 1800. . 575 *flo.* 52*l.*

Now in the possession of Mr. Emmerson.

10 *in.* by 8 *in.*—P.

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94. An old woman spinning: she is dressed in a furred negligé, a black cap, and a blue apron; before her stands her

spinning-wheel; in the room is a table with bread and cheese on it, &c.

Collection of Geldermeester . . 1800. . 1220 *flo.* 110*l.*
8 *in.* by 7 *in.*—P.

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95. La Femme Hydropique. This capital picture represents the interior of a large and lofty room, with an arched window on the right, and a circular one above it; in the opposite side of the apartment is suspended a rich piece of tapestry, which is drawn up, and forms a pleasing object, both from the tasteful cast of the folds, and the angle which it makes in the picture. The composition exhibits a group of four figures, disposed near the window, the centre one is a lady of middle age, seated in an arm-chair, evidently suffering under a severe malady, her affliction is affectionately deplored by her daughter, a beautiful girl, who is kneeling by the side of her parent, holding one of her hands; a doctor, in a purple silk robe, and a scarf round his waist, stands on the left of the lady, attentively examining a urinal, while a female attendant, who is behind her chair, is offering her some refreshment in a spoon. The accessories consist of a handsome brass chandelier, suspended from the ceiling; a reading stand, with a book lying open on it, placed on the right and front; and on the opposite side, a marble wine-cooler; farther in the room is an arm-chair, and in the back of the apartment, a dome-bedstead. The elegance of the dresses, and the taste displayed in the furniture, denote the rank and opulence of the family.

This surprising production is no less excellent for its precious finish in all the details, than for the strong natural expression of each figure; the patient resignation of the lady, the filial affection of the daughter, the anxious attention of the nurse, and the ominous gesture of the doctor, are portrayed with a refinement of feeling that would do honour to the best Italian masters.

This magnificent *chef-d'œuvre* of the artist was purchased by the Elector Palatine for 30,000 *flo.*, and by him presented to

LA FEMME HYDROPIQUE.

GERARD DOW.

LA FEMME HYDROLOPE.

GERARD DOW.

offering her

n on it, placed

the opposite side, a marble

au is an arm-chair, and in the

-bedstead. The elegance of the

loss excellent

Prince Eugene, at whose death it became the property of the House of Savoy, and was placed in the Royal Gallery, at Turin; from whence it was transferred to the Louvre, by the French, where it still remains, they having redeemed it, by paying 100,000 *fs.* at the restoration of claimed property, in 1815. It is engraved, both in the large and small Musée; in the latter by Fosseyeux, and also in a superior manner, by —— Claessins.

Valued by the Experts du Musée, 1816 . 120,000 *fs.* 4800*l.*

Now in the Louvre.

31½ *in.* by 25 *in.*—P.

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96. An Astrologer at a window, attentively reading a book, which lies open on the sill, upon which he leans his right arm, holding a lighted candle in that hand, and in his left a pair of compasses, which he is lightly placing on the top of a celestial globe; a bottle half-full of liquor, and an hour-glass placed upon a book, are on the sill of the window; on the right of which is a pillar, adorned with a cupid; and on the left, a curtain, drawn in a festoon against another pillar, and suspended from above.

Collection of M. Six . . . *Amst.* 1734. . 905 *flo.* 81*l.*
——— La Perrier . . . . 1817. . 7000 *fs.* 280*l.*
——— J. Barchard, Esq. 1826 (at Mr. Christie's). 300*gs.*

Bought by the writer, who sold it to W. Beckford, Esq. who has since parted with it in exchange to Mr. Hume.

The luminous effect, which emanates from a single candle, is so admirably distributed throughout this little picture, that the most perfect illusion is produced. The quality and texture of every object are described with astonishing truth and beauty; and although the finishing is of the most exquisite kind, yet the artist has preserved a breadth of effect, with a purity and brilliancy of colour far surpassing any other painter in this line of art. It is a jewel of the highest estimation and beauty.

A picture of a similar subject is in the collection of Madam Six Van Winter, of Amsterdam.

12¼ *in.* by 8¼ *in.*—P.

97. The portrait of the artist himself, when about the age of twenty-two; he wears mustachios, has a little tuft of beard under his lip, and is dressed in a dark gray slashed bonnet, with red edges, and a cloak of nearly the same colour, with a plain, narrow, white collar. It would seem, from the projection in front, that he was carrying something under his mantle; probably he intended to represent himself in the character of the Spartan youth.

This picture is painted upon the principle of his master, Rembrandt, with the addition of his own light touch.

Bought at a Sale, at the Hague, 1819.

Sold, by the writer, to Lord Francis Leveson Gower, for 70*gs.*

6½ *in.* by 5 *in.*—P.

98. Two portraits. One of himself.

7 *in.* by 5 *in.*—P. (*oval.*)

99. The companion. That of his father.

Collection of Paignon Dijouval, 1821, bought *en bloc*, by Mr. Emmerson.

100. A portrait of the artist himself, when about twenty-five years old; he is represented at a window, with a palette on his hand; a plaster bust lies on the window sill, &c.

This picture is painted in the broad free manner of Rembrandt, with a prevailing brown tone of colour, which gives it considerable force and richness. It is executed in lithography, for a French work now publishing, of the *Lives of the Painters.*

Now in the collection of Edward Gray, Esq.

9 *in.* by 7 *in.*—P. (*arched top.*)

101. A portrait of the artist himself, when about forty; he is represented standing at a window, holding his palette and

pencils in his left hand, and turning over, with his right, the leaves of a large book, which lies on the sill. His dress consists of a brownish-coloured waistcoat with sleeves, and a dark blue mantle embroidered with gold lace; a lightish blue bonnet covers his head; a piece of striped cloth hangs over the sill, and partly covers a bas-relief of boys playing with a goat. A pot of marigolds stands in front, and a rich luxuriant vine spreads itself over one side of the window, to which is suspended a cage with a bird in it. In the back-ground is seen an easel with an open umbrella attached to the top of it, to shelter the careful artist's picture from dust.

This very beautiful and interesting picture was purchased by the present possessor, the Chev. Erard, in 1825, for 25,000 *fs.* 1000*l.*

19 *in.* by $15\frac{1}{2}$ *in.*—P.

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102. The Interior of a room with a large arched-top window at its side, near which is seated a youth wearing a cap and feather, and habited in the picturesque costume of the time; he holds a violin in his lap, which he appears to have just ceased playing, and is looking round towards the spectator; his right arm rests upon a covered table, on which are a globe, a music book lying open, a candlestick, and an ember pot; and upon the floor, in front, are a coffee-pot, a large book with clasps, and other objects: a boarded partition separates the room from a winding staircase seen in the back part of it; against the former is attached a shelf with books on it; a cloak also hangs against it, a basket is at the side of the window, and a brass chandelier is suspended from above. Dated 1647.

This little bijou is perhaps, as a whole, the most perfect work that the master ever produced; to the most exquisite and incomparable finishing, he has added elegance and taste in design and arrangement, a skilful distribution of light and shade, and a purity and richness of colour that are truly admirable. Engraved by Finden; also by J. Matan, in the Forster Gallery.

Now in the collection of the Marquess of Stafford.

$12\frac{3}{8}$ *in.* by $9\frac{3}{8}$ *in.*—P. (*arched top.*)

103. The Interior of a room with an arched window on the right, near which is seated an old man, in an antique arm-chair, drawing in a large book, which he holds on his knees; an easel, with a picture on it, is placed before him; a drum, a helmet, and a shield, lie on the floor in front: at the extremity of the apartment are two steps, and upon the upper one stands a covered table, on which are a globe, a candlestick, and a book; and a fiddle hangs against a pillar at the side of the window.

This little jewel was formerly in the possession of King William III.

Sold by the Directors of the Musée at Amsterdam, in a public sale, 1828, for 510 *fls.*, 46*l.* well worth three times that sum.

Now in the collection of Mr. Emmerson.

12½ *in.* by 9¾ *in.*—P.

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104. A Philosopher in deep meditation. He is represented sitting before a window in a large apartment, with a staircase at the back of it.

Valued by the Experts du Musée 1816. . 10,000 *fs.* 400*l.*

Now in the Louvre.

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105. La Lecture de la Sainte Bible. The Interior of a room with an arched-top window on the right, near which are an old woman with spectacles on, seated in a low chair reading in a large book, placed on her lap; and a venerable man with a gray beard sitting opposite to her, and leaning forward on a stick, in a listening position. A little triangular table, on which are the remains of their frugal repast, stands in the centre of the room, and a spinning-wheel and other objects are on the left side. The Figures in this picture are said to be the portraits of Gerard Dow's father and mother.

Engraved in the Musée Français.

Valued by the Experts du Musée 1816. . 25,000 *fs.* 1000*l*

Now in the Louvre.

19 *in.* by 27 *in.*—P.

106. An old man occupied weighing money. Signed, and dated 1664.

Valued by the Experts du Musée 1816. . 8000 *fs.* 320*l.*
Now in the Louvre.

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107. A young woman at a window, with a bunch of grapes in her hand, which she appears to have gathered from a vine growing on the surrounding wall, and is about to close the casement, which she holds open with her left hand.

It is agreed, by connoisseurs, that this agreeable little picture is not entirely the work of Gerard Dow; he may probably have touched upon the face, the rest of it is by the pencil of Van Tol. Engraved by Massard; and also in the Musée, by Forster.

Taken from the Louvre, in 1815.—Now in the Gallery at Turin.

14 *in.* by 10½ *in.*—P.

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108. A Quack-doctor holding forth on the virtues and excellence of his drugs, to a numerous assemblage of people. This is considered the most capital picture by the artist, so far as relates to size, and number of figures. In every other respect it is greatly inferior to many of his works; its colour is inclining to brown, the composition is by no means pleasing, added to which there are some very objectionable parts in it. Signed, and dated 1652. This picture has suffered from injudicious cleaning and restoring.

Wille has given a very elaborate engraving of it. It is also engraved by C. Hess.

Now in the Munich Gallery.

42 *in.* by 31 *in.* —P.

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109. A portrait of the artist himself, when about fifty years old. He is represented standing at a window under a gothic arcade, holding a stick in his left hand, and leaning his right

arm upon a table, covered in part by a Turkey carpet, upon which lies a sketch book. His dress consists of a loose morning gown, and a yellowish waistcoat; a furred bonnet covers his head. This very excellent picture is dated 1663, which would make the artist fifty years of age when he painted it; but the strong marks of application and study, in his countenance, give him the air of a man of sixty.

Now in the Munich Gallery.

20 *in.* by 13½ *in.*—P.

110. An elderly artist occupied at his easel; upon a table, which stands at his side, are a plaster bust, a dead peacock, a brass milk-can, a book, and a large shell. Dated 1649.

A slight and freely painted picture.

Now in the Munich Gallery.

25½ *in.* by 20 *in.*—P.

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111. A venerable hermit upon his knees in prayer, his clasped hands resting upon a book, and his eyes fixed upon a crucifix, which is placed against a basket before him; a skull, an hour-glass, a piece of carpet, a leather bottle, and a jug, lie on a rustic table; and upon the branch of an old tree hangs a lantern. Dated 1670.

Now in the Munich Gallery.

17 *in.* by 13 *in.*—P.

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112. A woman selling vegetables. Near her stall, on the right, stands a girl, and on the opposite side is a man with a bundle at his back, and a stick in his hand.

Now in the Munich Gallery.

17¼ *in.* by 22 *in.*—P.

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113. The Pancake Woman. A candlelight piece. She

appears to have just served a customer, and is holding a candle in one hand, and taking money with the other. In the back-ground are seen three other figures.

Now in the Munich Gallery.

22½ *in.* by 17½ *in.*—P.

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114. A venerable hermit on his knees, with a crucifix in his hands, and a leather keg at his side. Upon a rustic table, near him, lie a skull, an hour-glass, a rosary, two closed books, and a large Bible, which is open in Isaiah; and upon a branch of an old tree hangs a curious lantern.

Now in the Munich Gallery.

13 *in.* by 11 *in.*—P

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115. The Interior of a room with a window on the right, against which hangs a rope of onions. In the middle of the apartment is seated an old woman, occupied combing a boy's hair; and a little farther stands another boy, amusing himself blowing a bladder: on the left and front are a barrow with vegetables in it, and an earthen pan; and on the right stands a cask, a pan, and a pewter jug. This is an exquisitely painted picture.

Now in the Munich Gallery.

14 *in.* by 11½ *in.*—P.

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116. The supper table; at which is an old woman occupied cutting bread and butter for two boys. A candlelight piece.

Now in the Munich Gallery.

10½ *in.* by 8 *in.*—P.

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117. A young woman at a window with a lighted candle in her hand, which she is about to put into a lantern. Dated 1658.

Now in the Munich Gallery.

11½ *in.* by 7¾ *in.*—P. (*arched top.*)

118. An Interior, with an arched-top window on the right, near which is seated an old woman with her back towards it, in the act of saying grace over a frugal repast, consisting of ham and bread, which are placed on a table before her; a spinning-wheel stands near her, and in the fore-ground are a white dog sleeping, and a variety of culinary and other household objects.

This is an admirable example of the master.
Now in the Munich Gallery.
$10\frac{1}{4}$ *in.* by $10\frac{1}{2}$ *in.*—P.

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119. An old woman seated, engaged paring apples over a pan. Upon a stool, near her, are a tub full of herrings, a roll, and some leeks; and against the side of the room hangs a bird-cage, and some dried fish. Dated 1667.

Now in the Munich Gallery.
$11\frac{1}{2}$ *in.* by 9 *in.*—P.

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120. A hermit on his knees, with his hands clasped together. Upon a rude (earth) table before him are a crucifix, an open book, an hour-glass, a rosary, a basket, a skull, and a candlestick.

Now in the Munich Gallery.
$14\frac{1}{2}$ *in.* by $10\frac{1}{2}$ *in.*—P.

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121. A young woman at a window, emptying water out of a brass milk-can; a pot of flowers, and a piece of carpet are upon the sill; at the side hangs a bird-cage; and near a window, in the back of the room, is seen another female, cutting a slice of bread for a boy.

Drawn in Lithography.—Now in the Munich Gallery.
$14\frac{1}{2}$ *in.* by $10\frac{1}{2}$ *in.*—P.

122. An old woman standing at the half-door of a house; she is dressed in a white cap, a ruff, and a gown with a gray body and scarlet sleeves.

Drawn in Lithography.—Now in the Munich Gallery.

11 *in.* by 8½ *in.*—P.

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123. The Interior of a room, with a lady seated at her toilet, arranging a curl of her hair, which a maid, who stands behind her, is dressing. The lady is attired in a scarlet furred corset, and a yellow satin petticoat; upon the table before her (which is covered with a carpet), are a looking-glass, a silver ewer and salver; a large window with one of the casements open, and a blue curtain hanging at its side, is at the back of the table, and a chair covered with scarlet velvet stands against its side; on the left front is a wine-cooler, with a bottle in it: and, to complete the composition, a large rich curtain is suspended from the ceiling, and drawn aside to show the interior of the room. This very capital and beautifully-finished picture may be numbered amongst the choicest of this artist's works. Dated 1667.

Now in the Munich Gallery.

28 *in.* by 22 *in.*—P.

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124. The Water Doctor. The interior of a room viewed through an arched-top window, in which is a doctor examining, with attention, a urinal, while an elderly female stands weeping at his side. Upon the sill of the window, on the left, are a globe, and a large book, relating to anatomy, lying open; and before the doctor are placed, upon a rich Turkey carpet, a silver flagon, a barber's basin, and other objects. The under part of the window is adorned with a bas-relief of boys, after Fiamingo. This very excellent picture is signed, and dated 1653.

The composition of the above picture corresponds nearly with one already described in the Choiseul collection. Page 19.

Now in the Vienna Gallery.

18 *in.* by 14 *in.*—P. (*arched top.*)

125. A wounded soldier reposing upon some chairs near a bed; a female supports him behind, while a doctor examines his wounds.

Now in the Vienna Gallery.

16 *in.* by 13 *in.*—P.

126. Small whole-length portraits of a lady and gentleman, in a landscape. The lady is represented habited in the rich costume of the time, and holding a fan of feathers in her hand, sitting under the shadow of a large tree; and the gentleman, who is dressed in a corresponding costume, standing near her. The Landscape is painted by Berghem.

Now in the Musée at Amsterdam.

32 *in.* by 24 *in.*—P.

127. A man playing a flute, seated near a table, on which are a variety of objects.

Now in the Musée at Amsterdam.

128. A dentist standing at an arched-top window, with his hand upon the head of a boy, whose tooth he has just drawn, and is exhibiting, as a proof of his dexterity. Dated 1672.

Collection of M. Bout . . . 1733. . . 1850 *flo.* 160*l.*

A picture of this subject was sold in the collection of N. Bayley, 1798 . . . . . 105*l.*

Now in the Dresden Gallery.

13 *in.* by 9 *in.*—P.

129. A girl at an arched-top window, with a lighted candle in her hand; she appears to be about to gather a bunch of grapes from a vine which grows round the window.

Now in the Dresden Gallery.

15 *in.* by 13 *in.*—P.

130. A portrait of the artist himself, standing at an arched-top window, playing the violin ; an open music book lies before him on the sill. In the background is seen a picture upon a easel, and the under part of the window is decorated with a bas-relief of infants. Dated 1665.

Now in the Dresden Gallery.

17 *in.* by 12 *in.*—P.

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131. An old woman seated at a table, occupied in winding a skein of thread. The subject is illumined by a lamp, which stands on a table.

Collection of Mad. C. Backer, *Leyden*, 1766. . . 290 *flo.* 26*l.*

Now in the Dresden Gallery.

14 *in.* by 11½ *in.* P.

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132. A Pair. Portraits of the painter and his wife, when young; they are represented seated in arm-chairs.

Now in the collection of M. Steingracht, Hague.

11 *in.* by 9 *in.*—P.

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133. The Dentist. A candlelight piece. The subject is composed of three figures at a window, the nearest of whom is an elderly woman, holding the hand of an old man, who is seated : at his side stands the operator, with a candle in his hand, examining with attention his patient's mouth. A brass shaving basin, a basket, and a bottle, are upon the sill of the window. This picture, although darkened by time, is of the most precious quality.

Now in the collection of Madame Hoffman, Haerlem, 1827.

15 *in.* by 11 *in.*—P. (*arched top.*)

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134. The Interior of a room with three figures, the nearest of whom is a young man leaning forwards on a table, to light

his pipe at a candle; on the right is seated a fat woman in a sound sleep, whom a man sitting on the farther side of the table is teazing, by placing a lighted match to her nose; another female is seen entering the room with a lighted candle in her hand; and on the floor in front stands a lantern, with a light in it. This picture is exquisitely finished.

Now in the collection of Thomas Hope, Esq.

12 *in.* by 10 *in.*—P. (*arched top.*)

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135. Tobit and his Family. The interior of a large room with an open casement at the side, near which are the venerable Tobit, seated in an arm-chair, and Tobias standing by his side anointing his father's eyes, while the old woman (his mother) sits near, watching the operation; and the angel, clad in white, stands behind Tobit's chair, awaiting the completion of the cure: two youths are also in the group, looking on. A dog lies by the side of the old man's chair; and near the front and right are a tub, a pewter jug, and other objects on the floor: in the opposite side stands a covered table, with a piece of roast beef on it; a brass can and a copper pot are on the ground, close to the table.

Collection of William Smith, Esq. 1819.

——— Mr. Emmerson . . . . . 100 *gs.*

Cost the present proprietor . . . . . 300 *gs.*

Now in the collection of George Morant, Esq.

20 *in.* by 27 *in.*—P.

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136. A composition representing a family party, in which are introduced the portraits of M. Spierenger and his wife and children. M. Spierenger is represented seated at a table covered with a Turkey carpet; his lady also, seated in an arm-chair, is at his side, while their eldest daughter is standing, and in the act of presenting them a book. This picture was painted for the King of Sweden. It is mentioned by Descamps, in *La Vie des Peintres;* and also by Houbraken.

137. Descamps describes a picture which was then in the church of Santa Maria della Scala, at Rome, representing the decollation of St. John, in which the figures are of the size of life.

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138. The portrait of an elderly female, said to be the mother of the artist.

This picture is painted the size of nature, and is evidently the work of Dow, when in the school of Rembrandt.

Collection of W. Wells, Esq.

26 *in.* by 21 *in.*—P.

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139. A venerable old man, with a bald head, and a gray bushy beard; clothed in a brown mantle, bordered with fur, seated in an arm-chair, with his left hand on its elbow, and the right hand (in which he holds a pen) placed upon a large open book, lying on a table before him: his head inclines a little forward, and his countenance expresses thoughtful meditation.

This excellent example of the master is now in the collection of the Marquess of Bute.

$11\frac{1}{4}$ *in.* by 9 *in.*—P.

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140. Le Brun, in his gallery of *Les Peintres Flamands*, mentions a picture by this master (which was done soon after he quitted Rembrandt), representing Tobias in the presence of his father, the size of which was unusually large, being 42 *in.* by 52 *in.*—The same author states, that it passed from the Braamcamp collection to England.

SCHOLARS AND ANALOGOUS PAINTERS.

Feancis Mieris, born 1635, died 1681. This eminent artist was a scholar of Dow, and, while under his tuition, was so close a copyist and imitator of his master's works, that they deceived good judges.

Peter Van Slingelandt, born in 1640, died 1691. This artist was also a scholar, and a close imitator of Dow, under whose name the best works of Slingelandt are frequently sold; but although they are equally exquisite in the manual part, they have always a tameness in the drawing, are meagre in colour, and feeble in effect; in short, they have neither the handling nor the energy of Dow.

Mathys Neveu, born at Leyden, in 1647, died aged. This artist studied under Dow, and frequently copied his works successfully.

Dominick Van Tol. He was a nephew, and probably a scholar of Dow; and it appears to have been the height of this painter's ambition to copy and imitate the works of his uncle, in which he was successfully engaged all his life.

One of this master's copies, representing a girl at a window gathering a pink, was sold under his own name, at the sale of M. Muller's collection *Amst.* 1827, for . . . 1700 *fl.* 150*l.*

Another, known as *La Faiseuse de Dentelle*, was sold in the Duke d'Alberg's collection, 1817, for . . . . . 335 *gs.*

Slabbard. This almost unknown painter was a scholar and imitator of Dow, whose style and manner he strongly resembles in his works, particularly in colour and effect; but

although the accessories of his pictures are neatly finished, his figures are so ill drawn, that his original pictures are of little worth.

JOHN VAN STAVEREN. He was a pupil of Dow, and an accurate copyist and imitator of his works; the subjects in which he chiefly excelled, were hermits at prayer or contemplating a book; these he finished with the most exquisite neatness, and usually adorned them with the trunk of an old tree, covered with moss.

GODFREY SCHALKEN. He was born in 1643, and died in 1706. This artist finished his studies in the school of Dow, and afterwards formed to himself a style which is peculiarly his own.—*Vide* SCHALKEN.

MATON. This painter has frequently copied the works of Dow, particularly those of his candlelight subjects, in which he succeeded extremely well, giving them great force and brilliancy of effect, but with less finish than those of Dow.

JOOST VAN GAASBEEK painted fancy subjects and portraits, in the style of Dow.

From the preceding catalogue, it is evident that Dow frequently repeated the same subject; but in no one instance has it occurred to the writer to see duplicate pictures.

PETER VAN SLINGELANDT

Was born at Leyden, in the year 1640, and became a disciple of Gerard Dow, whose style of painting accorded so well with the patient application of his pupil, that, previous to leaving him, it was difficult to discover the works of the scholar from those of the master. His patience surpassed even that of Dow; and, if possible, his finishing was still more elaborate. This imposing qualification had at that period many admirers, so that immediately on his quitting his master, an abundant supply of orders were given him. His method of working was so tedious, that he could only satisfy the wishes of a few, and those at very high prices. It is said that he was occupied three years in painting the portraits of the family of Meerman; and that he worked a whole month upon a lace frill. This practice of excessive finishing excited the astonishment of the beholders of the pictures, but was attended with nothing but praise and poverty to the painter.

He died in the year 1691, aged 51.

In consequence of the slow and patient procedure of this artist in painting, his pictures are but few in number; and even those few are reduced, by interested persons ascribing many of them to Gerard Dow.

It has been justly observed, that excessive attention to minutiæ, is not only incompatible with genius, but also fails in its intended object; namely, a faithful representation of nature: and the works of this painter verify the truth of this opinion;—they are curiosities, so far as regards the finishing and the purity of colour —but, as pictures, are feeble in drawing, expression, and effect, and require to be viewed near, in order to see their merit. Their peculiar qualities have, however, always found admirers; and their rarity will always command suitable prices from the amateur.

A DESCRIPTION OF HIS PRINCIPAL PICTURES.

1. An Interior, with a company of five figures.

Collection of M. Bout . *Amst.*, 1733. . 1050 *flo.* 94*l.*
20½ *in.* by 17½ *in.*—P.

2. The Puppet-show Man.

Collection of M. Bout . . . . 1733. . 600 *flo.* 54*l.*

3. The Interior of a kitchen, with a woman occupied in washing.

Collection of Schonborn . . . 1738. . 690 *flo.* 62*l.*
17 *in.* by 14 *in.*—P.

4. An Interior, with a woman suckling a child.

Collection of Schonborn . . . 1738. . 410 *flo.* 37*l.*
20 *in.* by 16 *in.*—P.

5. The Interior of a room with a large window on the right, near which is seated a young woman, occupied at needlework; and at her side stands a cradle, with a child in it: various other objects are distributed about the room.

Formerly in the collection at Hesse Cassel, and subsequently at Malmaison. At the sale of the latter, it was bought by a dealer, and sold to the late king of Bavaria, as a picture by G. Dow, in whose collection it was sold (under that name), at Munich, in 1826.

17 *in.* by 14 *in.*—P.

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6. The Interior of an apartment, in which are a woman seated, making lace; a child in a chair, and another child standing by its side. A table, on which are bread and other objects, is on the opposite side of the room. Mentioned by Descamps.

Collections of M. Bierens . *Amst.* 1747. . 1250 *flo.* 112*l.*

18 *in.* by 15 *in.*—P.

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7. A child with a bird bottle, and a goldfinch perched on its finger: a variety of other objects enrich the composition.

Collection of M. Zaamens . . . 1767. . 400 *flo.* 36*l.*
——— M. Braamcamp . . 1771. . 560 *flo.* 50*l.*
——— M. Locquet . . . 1783. . 630 *flo.* 57*l.*

13 *in.* by 10½ *in.*—P.

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8. An Interior, with a female standing, and two men seated; and at the door of the apartment are three children. Mentioned by Descamps.

Collection of M. Lormier, *Hague*, 1763. . 1400 *flo.* 126*l.*

15 *in.* by 12 *in.*—P.

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9. An Interior, with figures: amongst them are a woman

seated near a window, sewing; a little boy, sitting with his hand on a cradle, in which is a child asleep; and another little fellow on the ground, playing with balls: a quantity of furniture, and various other accessories, complete the composition.

19 *in.* by 16 *in.*

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10. The Companion: also an Interior, with figures; among whom are a woman, suckling a child, and a little boy behind her, with his hat in one hand and a turnip in the other: on the right is a fowl upon a basket; and near the window, which is open, stands a table, covered with a cloth, upon which are some artichokes, and a basket of turnips and cumcubers.

Collection of G. de Gagny, 1762. . 1430 *fs.* (*the pair*) 53*l.*

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11. A young lady, seated at a table, upon which is a bottle, with flowers in it, apparently giving money and orders to a servant, who stands with a market-pail on her arm: in front is a little dog; and in the back-ground, a violin, hanging up against the wall. Mentioned by Descamps.

Collection of M. du Bois . . . . 1785. . 720 *fs.* 29*l.*
——— – Van Slingelandt *Dort*, 1785. . 410 *flo.* 37*l.*

13 *in.* by 11 *in.*—P. (*arched top.*)

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12. An Interior, with three figures; one of whom (a woman) is seated in front, peeling oranges, and speaking to a man, who is presenting her with some partridges; and beyond them is the cook with a spit: various accessories are distributed about the room; amongst which, and in front, is a cat playing with a mouse. Engraved by C. Warren.

Collection of Braamcamp . . . 1771. . 2010 *flo.* 180*l.*
——— M. Marin . . . 1790. . 3000 *fs.* 120*l.*
——— Geldermeester . . 1800. . 910 *flo.* 82*l.*
This exquisitely finished picture is now worth . . . 350 *gs.*
Now in the Stafford Gallery.

18 *in.* by 15 *in.*—P.

13. A youth, seated in a landscape, amusing himself with a mouse, which he holds in his left hand. Engraved.

Collection of M. Destouches, 1794.

$7\frac{1}{2}$ *in.* by 6 *in.*

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14. A young lady, seated at a table, looking over a music-paper, and holding a guitar in her left hand; her hair is decked with pearls, and her dress consists of a violet-coloured corset, and a yellow petticoat, enriched with black lace: a vase of flowers and a carpet form the accessories. Dated 1677.

Collection of Maréchal de Noailles.

——— Duruey . . . . 1797. . 1300 *fs.* 52*l.*

8 *in.* by 7 *in.*—P.

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15. An Interior, with two figures: a pretty young woman, standing at a table, cleaning fish; and an officer behind the table, resting one hand on her shoulder, and holding a glass of wine in the other: near the girl are a pewter pot and a tureen; and in different parts of the room various other kitchen utensils.

Collection of Coclers . . . . 1799. . 600 *fs.* 24*l.*

$15\frac{1}{2}$ *in.* by $12\frac{1}{4}$ *in.*

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16. An assemblage of objects of still life: amongst them are a basket of red cabbage; another, full of eggs; some carrots, two plucked ducks, and a dead cock. Most exquisitely finished.

Collection of Paillet . . . . . 1799. . 201 *fs.* 8*l.*

——— M. Steinkruys, *Antwerp*, 1817 (sold privately) 30*l.*

8 *in.* by 7 *in.*—P.

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17. An Interior; in the middle of which is a little boy, with light hair, dressed in green, and wearing a black velvet cap,

with white feathers, holding a bird, perched upon one of his fingers; and in the back of the room is a servant entering.

Collection of Tolozan . . . . . 1801. . 500 *fs.* 20*l.*
——— Sereville . . . . . 1811. . 1196 *fs.* 48*l.*

This is probably the one already noticed, or a copy of it.

$12\frac{1}{2}$ *in.* by $8\frac{1}{2}$ *in.*—P.

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18. A boy fishing.

Collection of M. Lormier . *Hague*, 1763. . 115 *flo.* 10 *gs.*
Holderness collection . . . . . 1802. 73 *gs.*

$10\frac{1}{2}$ *in.* by $8\frac{1}{4}$ *in.*—P.

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19. An Interior, with a woman scouring irons.

Collection of Mrs. Gordon . . . . 1808. . . . $46\frac{1}{2}$ *gs.*

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20. An Interior, with figures: the principal group consists of two persons seated at a table, covered with a striped carpet; one of whom is dressed in a cap and feathers, and a loose purple robe, holding a silver cup in one hand, and a pipe in the other, while his companion is playing on a violin; near the chimney stands a young woman, leaning on the back of a chair; through a door, at the end of the room, are seen two children and a young girl; and in front lies a dog. Mentioned by Descamps; then in the cabinet of M. Van Heteren.

Collection of M. de Clos . . . . 1812. . 5000 *fs.* 200*l.*
——— Le Perrier . . . . 1817. . 6300 *fs.* 252*l.*

14 *in.* by 12 *in.*—P.

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21. A Dutch lady, seated, making lace; she is dressed in a black cap and a dark gray jacket, with a red skirt, which is

partly concealed by her apron: a table, covered with a green cloth, on which stands a vase of flowers, and other accessories complete the composition.

Collection of Le Perrier . . . . 1817. . 990 *fs.* 40*l.*

$9\frac{1}{2}$ *in.* by $8\frac{1}{4}$ *in.*—P.

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22. The Interior of a cottage, with figures; the principal one of whom is a child, saying grace: a dog, and a variety of other objects, are in the room. This is an exception to the artist's usual manner of painting, being freely handled, and vigorous in colour and effect.

Collection of R. Bernal, Esq. . . 1824. 70 *gs.*

Now in the collection of the Right Honourable Robert Peel.

16 *in.* by 12 *in.*—P.

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23. An Interior, with a young woman seated near the chimney, holding an earthen pan in her lap, apparently eating soup; behind her stands a table, covered with a carpet, upon which are a basket, a bottle, a spoon, and a pestle and mortar.

Collection of Geldermeester . . 1800. . 310 *flo.* 28*l.*

——— M. Lapeyrière . . 1825. . 2005 *fs.* 80*l.*

12 *in.* by 14 *in.*—P.

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24. The Interior of a Dutch family room. An interesting woman is seated near the fire suckling her child, and a little girl stands by her side warming herself by a comfortable fire, over which hangs a pot; a favourite gray cat is also enjoying the warmth; and on the opposite side of the room is placed a cradle: various other objects, suitable to the apartment, are introduced, and complete a faithful picture of Dutch neatness and simplicity.

Collection of M. Van Huls, *Hague*, 1737. . 1090 *flo.* 98*l.*

The best praise that can be given to this picture is, that its superior beauty and excellence has caused it to be attributed to

Gerard Dow, under whose name it was exhibited in the British Gallery, 1826.

Now in His Majesty's collection, and worth . . . . 450 *gs.*

16 *in.* by 13½ *in.*—P.

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25. An Interior, with figures: on the right, and front, are two men, seated at a table; one with a pipe and jug in his hands; behind the chair of the latter stands a pretty young woman; some cards are lying on the table; in front lies a dog; on the opposite side are some carrots on a tub; and in the back of the room is seen a woman with a child.

Now in the collection of the Duchess de Berri.

18 *in.* by 12 *in.*—P.

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26. A candlelight piece. A young man seated at the side of a table, upon which he is leaning to light his pipe at a candle, which he holds in his left hand. This is an admirably painted picture, signed, and dated 1684.

Collection of M. Paignon Dijonval. Bought by Mr. Emmerson.

8 *in.* by 6½ *in.*—P.

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27. The portrait of a very fair lady; she is dressed in a scarlet velvet négligé, or corset. Exquisitely finished.

Now in the collection of M. Hoffman, at Haerlem.

9 *in.* by 7 *in.*—P.

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28. A Dutch family. The scene presents the interior of a handsome apartment, suitably furnished, in which are a lady and a gentleman, and their two children. The lady, elegantly attired in a scarlet corset, bordered with ermine, and an embroidered satin petticoat, is seated in front, with a child at her side, holding a bird's-nest in its hand; on the left of the lady is a youth, dressed in the rich costume of the period, with a stick in his hand, apparently approaching his mother. The

A DUTCH FAMILY.
PETER VAN SLINGELANDT.

stick in his hand, apparently approaching another. The

father of the family, habited in a plain morning robe, stands on the farther side of a table, extending his left hand to take a letter from a negro servant; his right hand is placed on a book, lying on the table, which is covered with a rich Turkey carpet; a vase, containing flowers, is on the table, and an antique arm-chair stands in front of it; a spaniel lies asleep at the lady's feet.

This is the most consequential picture which the writer knows, by this painter; and it is probably the one mentioned by Descamps, representing the family of M. Meerman; in the execution of which, the artist was engaged three years, he having devoted a whole month to the painting of the ruffles and frill only of the young gentleman; and, indeed, such is the extraordinary finishing of this picture, that it requires the aid of a magnifying glass to discover the delicacy of its pencilling.

It was bought by Monsieur D. Angevelliers, of an English brewer, for the sum of . . . . . 12,000 *fs.* 480*l.*

It is now in the Louvre, and was valued by the Experts du Musée, in 1816, at . . . . . 20,000 *fs.* 800*l.*

19½ *in.* by 16½ *in.*—P.

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29. The Interior of a handsome apartment, in which is a young female engaged making lace; her attention is attracted by an elderly woman, who stands at the outside of the window, with a dead cock in her hand, which she appears to be offering for sale to the young lady. The same subject occurs in the works of Francis Mieris.

In the Dresden Gallery.

15 *in.* by 13 *in.*—P.

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30. An Interior, with a young woman seated before a chimney, holding a little dog in her lap, which a man, who stands at her side, is teasing: a violin lies upon a chair in front. A similar subject, painted by Francis Mieris, is noticed in the catalogue of his works.

In the Dresden Gallery.

16 *in.* by 13 *in.*—P.

31. A boy and a girl amusing themselves blowing bubbles; on a table, which stands before them, are an earthen pan held by the girl, a chaufferet, dibbs, and a top; and upon a chair, at the side, lies a blown bladder. Engraved by Forster.

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32. An Interior, in which are an old man playing on a violin, and a boy accompanying the music with his voice; while a female appears to be engaged preparing for dinner.

This beautiful example of the master is in the Musée at Amsterdam.

18 *in.* by 24 *in.*—P.

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33. The Interior of a Doctor's shop. The medical operator is engaged dressing a wound of a villager, who is seated in an arm-chair, and held by two assistants: various utensils, books, a globe, a copper pot, and other objects, are distributed about the apartment, which is illumined by arched windows.

Now in the Musée at Amsterdam.

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34. A portrait of a gentleman: finished with surprising delicacy.

Now in the Musée at Amsterdam.

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35. A small oval portrait of a gentleman.

Valued by the Experts du Musée, in 1816. . 1000 *fs.* 40*l.*
Now in the Louvre.

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36. A group of culinary utensils, and other objects.

Valued by the Experts du Musée, in 1816. . 600 *fs.* 24*l.*
Now in the Louvre.

37. A shopkeeper, at his counter.

This picture is mentioned by Descamps, and was then in the collection of M. Cauwerwen, at Middleburg.

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38. The Interior of a tailor's shop, with men at work.

In the Munich Gallery.

20½ *in.* by 16½ *in.*—P.

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39. Houbraken mentions two pictures by this master, in high terms of commendation, for the surprising finishing.

One represents a young girl holding a mouse by the tail, which a cat is watching to seize.

The other is a sailor, with a worsted cap on.

The labour bestowed upon the animals, and the man's cap, is described as being incredible in the minutiæ.

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40. The Interior of a kitchen, with a pretty young woman, wearing a dark gray gown, a white kerchief, and a small neat cap, standing at a table, scouring a brass pot; a basket and a lantern lie on the floor, and various culinary objects are suitably introduced.

This little picture possesses unusual vigour and freedom, and induces a regret, that the master has not more frequently painted in this style.

Now in the collection of the Marquis of Bute.

8 *in.* by 7 *in.*—P.

SCHOLARS AND IMITATORS

OF

PETER VAN SLINGELANDT.

JACOB VANDER SLUYS. This painter was first placed under the care of Ary de Voys, but he was indebted to Slingelandt for the valuable instruction which accomplished him as an artist. While under the tuition of the latter, he copied his works with surprising care and exactness; and he afterwards produced a variety of conversational subjects, in the style of his master, which gained him many admirers.

He was born at Leyden, in 1660, and died in 1736.

JOHN FILICUS. He was born at Bois le Duc, in 1660, and was instructed in the art of painting by Slingelandt, whose style and manner he imitated; and, like him, he painted conversations, and portraits of a small size, which were well composed and coloured, but not so exquisitely finished as those of his master.

He died in 1719.

FRANCIS MIERIS

This exquisite painter, who was born at Leyden, in 1635, from his childhood gave the most manifest proofs of a talent for drawing, and, contrary to the wishes of his parents, made choice of the arts for his profession. He was first placed with Toornevliet, who was considered a good draughtsman and painter on glass, and so rapid was his progress under that master, that his father became reconciled to his following entirely the bent of his inclination. He afterwards entered the school of Gerard Dow, where he so highly distinguished himself, that he surpassed all his fellow-students, and acquired from his master the honourable appellation of the prince of his disciples. His friends now became fearful, lest he should confine himself to painting only in small; to prevent which, they sent him to the school of Vanden Temple, with whom, however, he remained but a few months, and then returned to his friend Dow, whose taste and genius corresponded more nearly with his own, and with him he shortly afterwards completed his studies.

The subjects which Mieris painted are similar to those of Dow, whom he equalled in exquisite finishing, and excelled in elegance of character. His colour is often more fresh and clear than his master's, and the

quality of the stuffs in the dresses of the figures more distinctly delineated ; indeed nothing in art can surpass the beauty of his silks, satins, and velvets ; and if he had less power and richness of colour than his master, he amply compensated for his deficiency in that respect, by superior clearness and brilliancy.

Mieris valued his time at a ducat per hour, and was paid at that rate by his friend Cornelius Plaats, for whom he painted a capital picture, representing a lady fainting, and a physician applying remedies to relieve her. This picture cost 1500 florins.

The works of this master are extremely rare and precious, and always sell at very high prices : they are mostly of very small size. He was much engaged in painting portraits, which are also very exquisite.

Mieris took great delight in the company of Jan Steen, and often spent the greater part of the night with him and his associates, until a serious accident happened to him, in returning home late one night, which so injured his health, that he died shortly afterwards, in the year 1681, aged 46.

A DESCRIPTION OF HIS PRINCIPAL PICTURES.

1. A doctor feeling the pulse of a young lady, who is seated at her bedside, with a book open on her lap ; near her stands a table, on which are a basin, a sponge, and a phial of medicine ; through a door-way, at the end of the chamber, is seen another room. Dated 1657.

Collection of De la Coort . *Amst.* 1707. . 650 *flo.* 58*l.*

Published in Lithography, 1827.

Now in the Vienna Gallery.

12 *in.* by 10 *in.*—Cop.

2. The Interior of a handsome apartment, in which is a young lady dressed in a scarlet corset, seated near a table, with a lace cushion and bobbins in her lap; her attention appears to be drawn from her work by an elderly woman, who has put her head in at an open window, and is offering a dead fowl for sale; a little white dog is behind her chair, and a basket of linen stands on the ground before her. Engraved by Basan; then in the collection of M. de Henekin, at Dresden.

A duplicate of the above, of a larger size, and painted by Slingelandt, is in the Dresden gallery.

$11\frac{1}{4}$ *in.* by $8\frac{3}{4}$ *in.*—P.

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3. The Interior of a bed-room, with an elegantly-dressed lady standing near her toilet, looking at a little dog dancing before her; an arm-chair stands behind her, and in the back of the room is a young woman making a bed. Engraved by Basan.

Then in the collection of Count de Bruhl.

Now in the gallery of the Hermitage, St. Petersburgh.

19 *in.* by 15 *in.*—P.

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4. A lady seated, with a puppy in her lap, and a gentleman standing at her side pinching its ear, in order to tease the bitch, which is jumping up against the lady's knees.

Collection of Baron Droste . . .	1734.	725 *flo.*	65*l.*
——— Van Zwieten . . .	1741,	910 *flo.*	82*l.*

Now worth 450 *gs.*

Descamps mentions a picture of the same subject as the above, which was then in the collection of Van Slingelandt, and is probably the one now in his Majesty's collection, which was exhibited at the British Gallery, 1826. Engraved in Mezzotinto, by Greenwood; also by Audouin, in the Musée. The above picture was removed from the Louvre, in 1815, to the Hague gallery.

$10\frac{1}{2}$ *in.* by 8 *in.*—P.

5. A beautiful boy at a window, blowing bubbles. In the back-ground is a young woman with a dog in her arms, and on the sill of the window are a cap adorned with feathers, and a bottle with a sun-flower in it. Dated 1663. Engraved by Pigeot, in the Musée Français.

Collection of Schonborn . . . 1738. . 620 *flo.* 56*l.*
———— Lormier . . . . 1763. . 1560 *flo.* 140*l.*
Taken from the Louvre, in 1815, and restored to the Hague gallery; now worth . . . . . 300 *gs.*
9 *in.* by 6½ *in.*—P. (*arched top.*)

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6. A boy blowing bubbles at a window. A duplicate of the above, and marked with the same date.

Descamps mentions this picture, which was then in the collection of the Duc d'Orléans, 1754.

Collection of M. de Calonne *Lond.* 1795. . . . . 48*l.*
———— Lord Rendlesham . 1806. . . . . 189*l.*
Again, in the same collection . 1809. . . . . 131 *gs.*
Engraved in the Le Brun gallery, and also by Ingouf. A fourth picture, of great beauty and exquisite finishing, is in the collection of G. Morant, Esq. also dated 1663.
There is also a duplicate, in the collection of Earl Mulgrave.
10 *in.* by 7 *in.*—P.

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7. A lady, dressed in a purple velvet corset and a greenish satin petticoat, sitting at her toilet arranging her hair; a negro servant stands behind her with a silver salver and vase. The back-ground represents a kind of vestibule, supported by columns.

Collection of Count de Fraula *Brussels*, 1738. 630 *flo.* 57*l.*
———— M. Hoeck . . *Hague*, 1745. 1300 *flo.* 117*l.*
———— Marquis de Voyer, *vide* Descamps, 1754.
———— M. Montribloud . . . 1784.
10 *in.* by 8 *in.*, or 12 *in.* by 9 *in.*—P.

8. A representation of the painter himself, seated at his easel, painting the portrait of his wife, who is standing before him richly dressed in white satin.

Collection of Count de Fraula . . 1738. . 2700 *flo.* 243*l.*

Descamps mentions this picture, which was then in the collection of M. Bouxière, 1754.

25½ *in.* by 18 *in.*—P.

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9. An Interior, with a young lady playing the piano, and two gentlemen listening to the music.

Collection of M. Bout . . *Amst.* 1733. . 3000 *flo.* 270*l.*

12 *in.* by 9 *in.*—P.

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10. Lucretia expiring, and an elderly female standing near her overcome with grief. Cited in Descamps.

Collection of Van Zwieten . . . 1741. . 875 *flo.* 83*l.*

——— Lormier . . . . . 1763. . 625 *flo.* 56*l.*

Now in the Musée at Amsterdam.

15½ *in.* by 10½ *in.*—P.

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11. A conversational subject, in which the artist has introduced the portraits of himself and his wife; a servant is seen in the back of the room bringing refreshments. Descamps mentions this picture, which was then in the collection of Prince Charles.

Collection of Van Zwieten *Hague*, 1741. . 2500 *flo.* 225*l.*

Now in the Dresden Gallery.

22½ *in.* by 17 *in.*—P.

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12. A magdalen with a skull. Noticed by Descamps.

Collection of Van Huls . *Hague*, 1737. . 800 *flo.* 72*l.*

——— Lormier . . . . 1763. . 460 *flo.* 41*l.*

13 *in.* by 9½ *in.*—P.

13. King Candaules in bed, and his wife standing naked at the side of it, in order that his minister Gyges might see her beauty.

Collection of Schonborn . . . 1738. . 905 *flo.* 81*l.*

14. L'Œuf cassé. A female peasant seated near a building, with a basket of eggs at her side, one of which lies broken on the ground. Engraved by Moitte, then in the collection of Count de Bruhl.

9 *in.* by $7\frac{1}{4}$ *in.*—P.

15. The Interior of an elegant apartment, in which are five persons; amongst whom is a lady, seated in front, with a glass of wine in her hand, whose attention is directed towards a gentleman habited in the rich costume of the time, standing close to the front, in the act of presenting her a dish of oysters; a servant is behind her chair filling a glass with wine; the remaining two figures (a lady and gentleman) are seated at the end of the room, and two others are seen entering a door on the left. Engraved by Basan.

Collection of Count de Bruhl.

Now in the Hermitage at St. Petersburgh.

19 *in.* by 15 *in.*—P. (*arched top.*)

16. An Interior by candlelight, with several figures; amongst whom is a lady playing on the guitar.

Collection of Lormier (*vide* Descamps) 1763. . 635 *flo.* 57*l.*

$6\frac{3}{4}$ *in.* by $6\frac{3}{4}$ *in.*—P.

17. A lady at her toilet, attended by a negress, who is pouring her out some water from a silver ewer. Cited by Descamps.

Collection of Lormier . . *Hague*, 1763. . 830 *flo.* 75*l.*

Afterwards in the collection of the King of France: and now in the Louvre.

Valued by the Experts du Musée . 1816. . 4000 *fs.* 160*l.*

$10\frac{1}{2}$ *in.* by $8\frac{1}{2}$ *in.*—P.

18. An Interior, with a lady and a gentleman taking wine together; the latter holds a goblet in his hand.

Collection of Da Costa . . *Hague*, 1764. . 615 *flo.* 55*l.*
13 *in.* by 11 *in.*—P.

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19. The Companion. A young lady reading the gazette, and a gentleman listening to her: a servant is seen in the background. These are mentioned by Descamps.

Collection of Van Huls . . . . 1764. . 615 *flo.* 55*l.*
13 *in.* by 11 *in.*—P.

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20. An Interior, exhibiting a pretty female in her shop, occupied in showing a variety of silks to a gentleman, who appears to be more interested with the beauty of the fair shop-keeper than with that of her silks. A man is seated in the back of the room, and various picturesque objects of furniture are disposed in front. This very exquisite picture was painted for the Archduke of Austria, who paid the painter 1000 florins for it, in 1660.

Pilkington, in his *Dictionary of Painters*, mentions this picture in high terms; it is also noticed by other writers on art.

Now in the Vienna gallery.

21 *in.* by 16 *in.*—P. (*arched top.*)

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21. An Interior, with a composition of four figures, the nearest of whom is a handsome lady, dressed in white satin, standing with a lute in her hands; behind her sits another lady, in an arm-chair, in the act of raising a glass of wine to her lips, while a page waits at her side with a silver salver ready to take the empty glass; the fourth figure is a gentleman in a black velvet mantle, near a table covered with a Turkey carpet; his attention is taken by a monkey eating sweetmeats. A silk curtain, drawn aside in the back of the room, presents a view

of a gallery, formed of beautiful architecture, in which are two other figures.

Descamps states, that this capital picture was painted for the grand Duke of Florence, at the price of 100 rix dollars.

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22. An Interior, with a musical party composed of six figures: the apartment is enriched with various suitable accessories.

Descamps mentions this picture, as being one of the artist's most capital performances.

Collection of M. Lubbeling, 1760.

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23. The artist's own Portrait. He is represented richly habited in the elegant costume of the time, seated in a chair, with a guitar in his lap; his back towards the spectator, and his face turned over his right shoulder: a view of the distant landscape is seen through a window in the back of the room. Engraved by Marais.

Now in the Palazzo Pitti, at Florence.

$8\frac{1}{2}$ *in.* by 6 *in.*—P. (*arched top.*)

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24. The Interior of a room, in front of which is a young lady, richly dressed in a crimson corset and a satin petticoat, seated, and leaning back against pillows, fast asleep, with her bosom exposed; on the further side of a table (which is covered with a Turkey carpet, and having on it a guitar, a jug, and a glass) is an old woman receiving money from a man, who has just entered the room: the figures are seen to the knees. Engraved by Vellain.

Now in the Palazzo Pitti, at Florence.

10 *in.* by 8 *in.*—P.

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25. Two Bacchantes and two Satyrs, playing the flute.

Noticed in Descamps, Vol. III., 1754, then in the collection of the Duc d'Orléans.

26. Two women selling vegetables, and two other figures near them.

Descamps' *Vie des Peintres*, Vol. III.
Collection of Prince de Hesse, 1754.

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27. The Interior of a room, with four figures; the principal of whom is a lady, in front, very richly dressed in satin, who has fallen on the ground, apparently in a fainting fit, and is supported by another female, who stands behind her. The painter probably intended to intimate the cause of her malady by the introduction of a letter, which lies on the ground, sealed with black wax.

Collection of M. Pasquier, *Rouen*, 1756.

This picture was ascribed in the catalogue to Adrian Vander Werf; but the composition corresponds so exactly with two pictures noticed in this catalogue, of the works of Mieris, that it is probably a third one by his hand.

17½ *in.* by 11¾ *in.*—P. (*arched top.*)

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28. A composition of the attributes of painting and music; amongst them is the figure of an infant, in white marble, upon a pedestal; and in the right corner of the picture is a man reading.

M. Descamps takes notice of this picture, under the title of *La Mélancolie*, Vol. III.

Collection of Julienne	1767. .	144 *fs.*	6*l.*
Again in the sale of Tronchien . .	1801. .	303 *fs.*	12*l.*

This was probably painted by William Mieris.

19 *in.* by 17 *in.*—P.

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29. A young lady seated at a window, amusing herself feeding a gray parrot, which is perched on a stand before her; the tasteful dress of the lady is composed of a crimson loose corset bordered with ermine, and a yellowish silk petticoat;

her hair is braided with a red riband, and falls in ringlets round the forehead. Mentioned by Descamps.

Collection of M. de Gaignat . .	1768. .	3100 *fs.*	124*l.*
——— Duc de Praslin . .	1793. .	9451 *fs.*	378*l.*
——— Prince Talleyrand . .	1817.	(bought privately).	
——— W. Beckford, Esq. *Fonthill*, 1823.			305 *gs.*

Now in the collection of the Right Honourable Robert Peel.

A duplicate of the preceding picture, of the most exquisite quality, is in the Munich gallery; and a third picture is in His Majesty's collection, and is probably the one sold in the Slingelandt collection, at Dort, 1785, for . . . . . 420 *fl.* 38*l.*

8½ *in.* by 6 *in.*—Cop.

30. A man, with a hat and feathers, at a window, holding a large glass in one hand, and a pipe in the other.

Collection of M. de Gaignat . .	1768. .	484 *fs.*	20*l.*

6¾ *in.* by 5½ *in.*—P.

31. A beautiful lady, dressed in yellow satin, seated at a table, writing; a crimson velvet carpet covers the table, on which is a musical instrument: the lady is attended by a page, who stands near her, waiting her orders; and a dog lies asleep on a pillow upon a stool, covered with green velvet. Mentioned in Descamps, Vol. III.

Collection of M. Cauwerwen . .	1765. .	2100 *fl.*	190*l.*
— — Braamcamp . . .	1771. .	3610 *fl.*	325*l.*
— — — R. de Boisset . . .	1777. .	8100 *fs.*	324*l.*
——— M. Beaujon . . .	1787. .	7000 *fs.*	280*l.*
——— M. Destouches . .	1794.		
——— — Vander Potts *Rott.*	1808. .	2025 *fl.*	182*l.*

Now in the Musée at Amsterdam.

9¾ *in.* by 8 *in.*—P.

32. A gentleman, dressed in red velvet, with a cane in his hand, standing in a garden, leaning his arm on a pedestal; near him is a sporting dog, and a negro servant stands on his left.

A LADY IN A CRIMSON JACKET.

F. Mieris.

30. A man, with a hat and feathers, at a window, holding a

which is a musical instrument: the lady is attended by a

asleep on a pillow upon a stool, covered with green velvet. Mentioned in Descamps, Vol. III

hand, standing in a garden, leaning his arm on a pedestal;

Collection of Braamcamp . . . 1771. . 1206 *flo.* 108*l.*
Valued by the Experts du Musée in 1816 at 3000 *fs.* 120*l.*
Now in the Louvre.

10 *in.* by 7½ *in.*—P.

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33. Two Portraits. One of a lady, the other, of a gentleman; represented at arched windows. Mentioned in Descamps, Vol. III.

Collection of Braamcamp . . . 1771. . 300 *flo.* 27*l.*
These are probably the pictures now in the collection of the Duchess de Berri, and worth . . . . . 150 *gs.*

8 *in.* by 7 *in.*—P.

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34. A blind man, led by his dog under a gate-way, and a little boy at his side, looking up at him. Engraved.

Collection of Choiseul (bought for the Prince de Conti), 1772, 610 *fs.* 24*l.* 10*s.*

18½ *in.* by 14 *in.*—P.

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35. A lady seated, leaning upon a table, with a music-book in her hand, and a guitar before her.

Collection of Trouard . . . 1779. . 730 *fs.* 29*l.*

8 *in.* by 7 *in.*—P.

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36. A young lady at a window, with a palette and pencils in her hand, a plaster figure on her arm, and a mask suspended to a gold chain round her neck. From the Lubbeling collection.

Poulain gallery (engraved, No. 59). 1780. . 3300 *fs.* 132*l.*
Collection of M. Cochu . . . . 1783. . 3400 *fs.* 136*l.*
——— M. Destouches . . 1794.

This exquisitely painted picture is noticed by Lairess, in his work on the Art.

Now in the collection of the Duchess de Berri, Palais Bourbon.

4¾ *in.* by 3½ *in.*—P.

37. A gentleman, dressed in a brown cap, with blue feathers, and an olive-coloured silk waistcoat, with velvet sleeves, seated at a table, on which are a glass and some prawns; and a young girl, with her back turned, is on the other side, writing on a slate; a violin lies upon the sill of the window. Dated 1660.

Collection of M. Cauwerwen, *Leyden*, 1765. . 1100 *flo.* 99*l.*
——— Nogaret . . . . 1780. . 2102 *fs.* 84*l.*
Now in the choice collection of Thomas Hope, Esq. worth 300 *gs.*
$10\frac{3}{4}$ *in.* by 8 *in.*—P.

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38. A portrait of a gentleman, wearing a velvet cap, adorned with feathers, and a brown mantle.

Collection of Nogaret . . . . . 1780. 361 *fs.* 14*l.* 10*s.*
$4\frac{1}{4}$ *in.* by $3\frac{1}{2}$ *in.*—P.

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39. A portrait of the artist himself, dressed in a black velvet cap, and a mantle; he has a palette in one hand, the other is resting upon a stone balustrade, and an easel stands in the back-ground. Signed, and dated 1667; aged 32.

This picture is mentioned by Descamps, Vol. III., and was then in the collection of M. Van Slingelandt.

Collection of Marquis Menares, 1781.
Now in the collection of M. Goll, Amsterdam, and worth 130 *gs.*
$6\frac{1}{2}$ *in.* by 5 *in.*—P.

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40. A portrait of a gentleman in a gray satin night-gown, with a red belt round his waist; he is leaning upon a balustrade, with a letter in his hand: a library occupies the back-ground.

Collection of M. Jan. Tak . *Leyden*, 1781. . 460 *flo.* 41*l.*
9 *in.* by $6\frac{1}{2}$ *in.*—P.

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41. A young lady standing in a chamber, dressed in a

peach-coloured satin jacket, and a muslin lace kerchief: another room is seen through an open door at the back.

Collection of M. Jan. Tak, *Leyden*, 1781. . 475 *flo.* 42*l.*
9 *in.* by 6½ *in.*

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42. A gentleman, richly dressed, sitting in a chair, with a pipe in his right hand, and laughing with a pretty woman, who stands behind him, holding a jug and a glass.

Collection of Van Slingelandt, *Dort*, 1785. . 376 *flo.* 34*l.*
8¼ *in.* by 6¾ *in.*—P.

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43. A lady, with a little dog on her left arm; her bosom is partly concealed by a muslin kerchief; a straw hat, lined with satin, and surmounted by a plume of feathers, covers her head; and a blue mantle envelopes her body. From the Lubbeling collection.

Collection of Morelli . . . . . 1786. . 901 *fs.* 36*l.*
——— Calonne (engraved) 1788. . 1404 *fs.* 56*l.*
——— Sereville . . . . . 1811. . 1500 *fs.* 60*l.*
5½ *in.* by 4 *in.*—P. (*oval.*)

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44. A lady, richly dressed, reclining on a Turkey carpet, apparently in distress; a girl upon her kness, in tears; and a gipsy standing behind them.

Collection of Lambert . . . . 1787. . 2250 *fs.* 90*l.*
——— De Clos . . . . 1812. . 2201 *fs.* 88*l.*
18¾ *in.* by 16¼ *in.*—P.

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45. A portrait of the artist himself, with a guitar in his hands.

Collection of Calonne Angelot . 1789. . 350 *fs.* 14*l.*
7 *in.* by 5 *in.*—P. (*oval.*)

46. An artist, studying a statue of a man, by candlelight, and a gentleman at his side, looking on: two youths (one of whom has a candle in his hand), are in the back-ground.

Collection of Praslin . . . . 1793. . 2261 *fs.* 90*l.*
6½ *in.* by 5½ *in.*—P.

47. A portrait of Gerard Dow's mother, with an orange in her hand.

Collection of Destouches, 1794.
5 *in.* by 4 *in.*—P.

48. A peasant girl, offering fruit for sale to an old woman.

A very exquisitely-finished picture (from the cabinet of M. D'Averley.)
Collection of Calonne, 1795.

49. The Chemist. An old man sitting in a room near a window, attentively watching the effect of the fire (which his assistant, a young man, is blowing) upon his crucible: various suitable accessories are distributed about the room. Noticed in Descamps, Vol. III. Engraved.

Orleans Gallery, 1798. Valued at . . . . . 150 *gs.*
18 *in.* by 13 *in.*—P.

50. A young lady, elegantly dressed in a scarlet corset, bordered with ermine, seated, with a glass of wine in her right hand, and with the other hand is about to take an oyster from off a silver plate, which a gentleman, standing by her side, is presenting her; a table, covered with a Turkey carpet, on which is a china jug, is placed near her.

This beautiful picture is noticed by Descamps; it was then in

the Orleans Gallery; which collection was imported into this country, and sold in 1798. Engraved.

Now in the collection of Lady Mildmay.

A duplicate of the above picture was sold in the collection of M. Geldermeester . . . . . 1800. . 850 *flo.* 76*l.*

Sir Simon Clarke, Bart., and G. Hibbert, Esq. 1802. 145 *gs.*

A third picture, of exquisite beauty, is in the Munich Gallery.

10½ *in.* by 7½ *in.*—P. (*arched top.*)

51. A young lady seated at her toilet, tieing her cap under her chin; her dress consists of a red corset, bordered with ermine, and a blue satin petticoat.

This is a beautiful example of the master. Engraved by Warren.

Collection of Geldermeester . . 1880. . 850 *flo.* 76*l.*

Now in the gallery of the Marquis of Stafford, and worth 250 *gs.*

A picture of a similar subject to the above, of fine quality, is in the collection of M. Van Sassegem, at Ghent.

11 *in.* by 9 *in.*—P.

52. An old man, with gray hair and beard, sleeping in his chair; his left arm reclines upon a table, which is in part covered by a Turkey carpet; and on it are a hurdy-gurdy, a brass ember pot, and a jug of beer.

Collection of Geldermeester . . 1800. . 600 *flo.* 54*l.*

11 *in.* by 9 *in.*—P.

53. The Interior of a room, in which is a female scouring a saucepan, and a child near her, with a whip in one hand and a brass skillet in the other; at the side lies a dog, on a mat: a variety of culinary and other household objects are distributed about the room. Engraved by Warren.

Collection of Geldermeester . . 1800. . 405 *flo.* 36*l.*

Now in the Stafford Gallery.

16 *in.* by 14 *in.*—P.

54. Ammon putting away Tamar.

This picture is said to be finished in the most elaborate manner.

Collection of Robert Strange, Esq. . 1800. . . . 210 *gs.*

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55. A young lady, dressed in a scarlet corset, bordered with ermine, and a light blue satin petticoat, seated, with her right elbow leaning on a marble table, upon which stands a bottle, with flowers in it; she has a music-book lying open on her knees, and is in the act of turning round to a gentleman, who is presenting her with a glass of wine; a little spaniel lies on a stool, covered with green velvet, in front of the table. Signed, and dated 1671. The figures are said to be the portraits of the painter and his daughter.

Collection of Tronchien . . . 1801. . 1200 *fs.* 48*l.*
—— —— Solirene . . . . 1812. . 2802 *fs.* 112*l.*

This little picture is of the first quality, both in colour and finish. The writer bought it in Paris, and sold it to Mr. Barchard for 500*l.* in whose collection it has since been sold (1826) for 414*l.* 15*s.*

Now in the collection of Count Peregaux, Paris.

10 *in.* by 7½ *in.*—P.

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56. The Holy Family. The Virgin, dressed in green, is sitting with a book open upon her knees, and a spaniel sleeping on the skirt of her robe; while the infant Saviour is measuring a cross with a pair of compasses; and St. Joseph is meditating in the back-ground: some bread and cheese are on a table at the Virgin's right side.

This picture, which was painted for the Marquise Betheme, is said to have been left unfinished by this master, and to have been completed by his son, William Mieris, to whom it is attributed.

It came from the cabinet of Desoubrie, and is noticed in Descamps' *Vie des Peintres*, Vol. III.

Collection of Tronchien . . . 1801. . 1301 *fs.* 52*l.*
—— —— Vander Pots . . . 1808. . 1000 *flo.* 90*l.*

13¼ *in.* by 16½ *in.*—P.

57. A portrait of a gentleman, dressed in black silk.

Collection of Greffier Fagel . . 1801. . . . . 61 *gs.*

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58. Jacob's Dream.

Collection of Greffier Fagel . . 1801. . . . . 70 *gs.*

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59. Lesbia, with her sparrow; she is in the act of letting the little prisoner escape out of a tortoise-shell box. Signed, and dated 1667.

Collection of Greffier Fagel . . 1801. . . . . 32 *gs.*
Again in the sale of P. Panné, Esq. 1819. . . . . 57½ *gs.*
Now in the writer's possession.

7 *in.* by 5 *in.*—P.

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60. L'Enfileuse de Perles. The Interior of a room: a beautiful young lady, dressed in a red corset, embroidered in silver, a large frill and a pearl necklace; she is sitting at a table, covered with a Turkey carpet, stringing pearls from a japan box; and a young woman is seen in the background, bringing in a silver salver and ewer. Signed, and dated 1658.

Collection of Van Leyden . . 1804. . 12,001 *fs.* 480*l.*
Again in a sale at Mr. Christie's, 1807. (bought in) 390 *gs.*
Collection of Sereville . . . . 1811. . 14,000 *fs.* 560*l.*
La Fontain's sale, at Mr. Christie's, 1811. (bought in) 280 *gs.*

This is one of the most beautiful examples of the master: it was bought by the Marquis of Hertford, who afterwards exchanged it for another with M. La Fontain; from whom it passed into the collection of Prince Talleyrand, on the sale of whose collection, in 1817, it was bought by the Chevalier Bonnemaison; and by him sold, with a small P. Potter, to Mr. Valdou, for 22,000 *fs.*, in whose collection it now is.

8½ *in.* by 6½ *in.*—P.

61. A portrait of a beautiful woman, with her neck and breast uncovered, dressed in white satin, with slashed sleeves; she is holding up her robe with one hand, and with the other taking a peach from a basket, which is presented to her by a page. Dated 1665.

Collection of Van Leyden . . 1804. . 9930 *fs.* 397*l.*
10 *in.* by 8 *in.*—P.

62. Boys at a window, amusing themselves with a cat, that is endeavouring to get at a bird in a cage, which hangs at the side.

This beautiful picture is noticed by Descamps, and was then in the collection of Van Slingelandt, 1754.

Collection of Sir George Yonge, Bart. 1806. . . . 325 *gs.*
Now in the possession of Robert Biscoe, Esq.

63. A portrait of Greffier Fagel. Mentioned by Descamps, in *La Vie des Peintres*, Vol. III.

Collection of Sereville . . . . 1811. . 2010 *fs.* 80*l.*
——— Le Perrier . . . 1817. . 1600 *fs.* 64*l.*
8 *in.* by 6 *in.*—Cop.

64. The Water Doctor. Most exquisitely finished.

Mr. Hill's sale . . . . . 1811. . . . 100 *gs.*

65. A Lady in a swoon. In the Interior of a room are five figures, the principal of whom is a lady, who has fallen on the floor in a fainting fit, and is supported by an elderly female, at whose left side stands a doctor, examining a urinal, and on her right is a young woman; another young female is at the further end of the room, near the chimney, weeping; a chair, a silver candlestick, and a china vase, complete the subject. One of the chief attractions of this picture is

the exquisite finish of the lady's dress, which consists of a fawn-coloured satin petticoat, and a loose crimson velvet jacket bordered with ermine.

Formerly in the possession of Mr. Gillows, who is said to have refused 1000*l.* for it.

Sold in Mr. Zachary's collection, at Mr. Phillips's, 1826, 331 *gs.*

A picture of a similar subject, but with the additional feature of a letter sealed with black wax, has already been described.

A third picture of this subject, painted for the Elector Palatine, and now in the Munich Gallery, is noticed in Descamps, Vol. III. p. 20. (Engraved.) The same writer also mentions a second (p. 16), which was painted for the artist's friend and patron, M. Cornelius Plaats, and for the painting of which he was paid a ducat per hour, amounting in the whole to 1500 *florins.*

The Grand Duke of Florence, who was then in Holland, offered 3000 *flo.* for it. This is most probably the one described above, and now in the possession of Mr. Artis.

17½ *in.* by 12½ *in.*—P. (*arched top.*)

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66. A Cave, in which a bald-headed old man is seated, with a book lying open before him on a sort of bank, on which are also a skull, a lantern, and an hour-glass.

Now in the collection of the Duchess de Berri.

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67. The Interior of a large room, with a young female seated, and an elderly female bending over her; they are both very richly habited. In the back of the room is a group of three persons, and a fourth is seen entering a door: a rich Turkey carpet lies in front.

Now in the collection of the Duchess de Berri.

16 *in* by 12 *in.*—P. (*about.*)

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68. A young female holding up an infant, which a boy, who stands on the further side of her, is kissing. A table

is in front, on which is a cake. Engraved in the Musée Français.

Taken from the Louvre in 1815, and restored to Turin.

$5\frac{1}{2}$ *in.* by $4\frac{1}{2}$ *in.*—P. (*arched top.*)

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69. A gentleman habited in the Spanish costume, playing the hurdy-gurdy. Engraved in the Musée.

This picture was taken from the Louvre in 1815, and restored to the claimants.

$5\frac{3}{4}$ *in.* by $4\frac{3}{8}$ *in.*—P. (*arched top.*)

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70. The Interior of a saloon, with two ladies taking tea together; they are both richly dressed in satin, &c.

Valued by the Experts du Musée, 1816. . 2500 *fs.* 100*l.*

Now in the Louvre.

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71. The Interior of a room, with a woman suckling her child.

Valued . . . . . 1816. . 4000 *fs.* 160*l.*

Now in the Louvre.

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72. The portrait of Horatius Schuyl, Professor of Botany, at Leyden. This exquisitely-painted picture is dated 1666.

Now in the Hague Gallery.

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73. The Tinker. This travelling artisan is represented in front of a cottage, busy in examining an old pot, the owner of which appears to be waiting for his opinion upon it; behind him is a boy seated; and further are two other boys, preparing a trap for birds: a cask and a variety of utensils are in front

Now in the Dresden Gallery.

23 *in.* by 20 *in.*—P.

74. A young lady, with a little dog in her lap, seated before a looking-glass, cleaning her teeth.

Now in the Dresden Gallery.

12 *in.* by 9½ *in.*—P.

---

75. An old Woman, seated at a table, occupied in planting a pink in a flower-pot. Painted with unusual power and effect.

Now in the Dresden Gallery.

12½ *in.* by 9 *in.*—P.

---

76. A cavalier, seated at a table, smoking his pipe: a wine-glass and other objects are on the table, and a sword hangs on the back of his chair.

Now in the Dresden Gallery.

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77. The portrait of a young lady.

Collection of Leendort de Neufville 1765. . 425 *flo.* 38*l.*

4½ *in.* by 3½ *in.*—Cop.

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78. A portrait of the artist himself, habited in a black velvet mantle, and a poppy-colour velvet cap, with a feather in it.

Collection of Sieur Victor . . . 1822. . 735 *fs.* 30*l.*

Now in the collection of Lord F. Leveson Gower.

There is a duplicate of this picture in the Munich Gallery.

4 *in.* by 3 *in.*—P.

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79. A traveller seated upon a bank, with his hat off, and a knapsack lying by his side. This is said to be a portrait of the artist when young; and is an admirable production of the master.

Now in the collection of William Wells, Esq. of Redleaf.

Exhibited in the British Gallery, 1819.

9 *in.* by 7 *in.*—P.

80. A portrait of a lady.

Collection of Lord de Dunstanville.
Exhibited in the British Gallery, 1815.

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81. An old woman reading.

Collection of William Smith, Esq.
Exhibited in the British Gallery, 1818.

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82. An Interior, with a soldier drinking.

Now in the collection of the Duke of Wellington.
Exhibited in the British Gallery, 1819.

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83. A young lady, in a yellow jacket and a dark blue skirt, seated at a table with a music-paper in her hand, which she appears to be looking at with great attention. At her side is her master with a violin, and on the table stands a white jug and a glass. This picture is unusually rich, and brilliant in colour.

Collection of Smeth Van Alpen . 1810. . 1320 *flo.* 118*l.*
Now in the collection of Mad. Six Van Winter, Amsterdam, 1826.
12 *in.* by 10 *in.*—P.

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84. The Interior of a room, with a large deal table on the right, upon which lie a bundle of old clothes, a book, a pistol, a wine-glass, and a tobacco-box: two figures are faintly seen in the back-ground. This picture is painted with surprising truth and exquisite finish.

Now in the Munich Gallery.
$10\frac{1}{4}$ *in.* by $6\frac{1}{2}$ *in.*—P. (*arched top.*)

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85. An Interior, with two men seated at a table, one of whom is in the act of drinking out of a stoop; on the farther

side of the table stands a woman, who appears to be serving them; and in front are a cask, and a pan with mussels in it.

Now in the Munich Gallery.

14 *in.* by 11 *in.*—P.

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86. Two beautiful children at a window, dressed in the habits of a drummer and a fifer; the former of whom is in front, decked with a red velvet cap and feathers, and wearing a yellow satin dress. This is a picture of exquisite beauty.

Now in the Munich Gallery, worth . . . . . 300 *gs.*

$6\frac{1}{2}$ *in.* by $5\frac{1}{4}$ *in.*—P.

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87. A soldier, with a pipe in his hand, seated at a table, upon which he leans his right arm; he has a furred cap on his head, and is armed with a cuirass. Done in lithography.

Now in the Munich Gallery.

$7\frac{1}{2}$ *in.* by 6 *in.*—P.

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88. A portrait of a gentleman, dressed in rich slashed satin, and wearing a hat and feathers: he holds a goblet in his hand, and is standing against the side of a table, on which he rests his left elbow. This is dated 1668. Done in lithography.

Now in the Munich Gallery.

$6\frac{1}{2}$ *in.* by 5 *in.*—P.

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89. An Interior, with four figures, the most distinguished of whom is a lady, who has sunk on the floor in a fainting fit, &c. &c. This picture is a duplicate of one already described. They are both equally excellent. See page 78.

Now in the Munich Gallery.

$16\frac{1}{4}$ *in.* by $11\frac{3}{4}$ *in.*—P. (*arched top.*)

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90. An Interior, with a young lady seated, playing on a

guitar; her right elbow rests upon a table, upon which lies a music-book.

Now in the Munich Gallery.

8 *in.* by 6½ *in.*—P.

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91. An Interior, in which is a lady elegantly attired, and adorned with a plume of feathers in her hair, standing with her back to the spectator, viewing herself in a glass, which hangs against a pillar; a little spaniel is lying at her feet, and in front are a pair of green velvet slippers, and an antique arm-chair. An admirable performance.

Now in the Munich Gallery, worth . . . . . 400 *gs.*

13 *in.* by 11 *in.*—P.

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92. An Interior with three figures, which occupy the right of the picture; the nearest is a gentleman seated, fast asleep, with his hat and feathers in his right hand dangling on the ground: at his side sits a sharper, who appears to have robbed him, as he holds some money in one hand, while the fingers of the other are placed on his lips, by way of sign to a young woman, who stands behind the gentleman's chair: a table with various objects on it, and a saddle on the ground, fill up the other side of the composition. This picture is of the highest excellence.

Now in the Munich Gallery, worth . . . . . 450 *gs.*

16 *in.* by 12 *in.*—P.

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93. A cavalier with a pipe in his hand; he is armed with a cuirass, and has on a cap decked with feathers, and a red sash round his waist.

Now in the Munich Gallery.

5¼ *in.* by 4 *in.*—P.

94. The Interior of a room, with a lady, elegantly dressed in white satin, standing before a looking-glass, which is in a richly-carved frame, suspended against the wall; her maid is on the farther side of her, attaching her waistband; on the opposite side of the room stands her toilet table, with the usual objects upon it.

Now in the collection of M. Goll, Amsterdam.

28 *in.* by 23 *in.*—C. (*about*).

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95. A girl, in a scarlet bodice, at an arched-top window, with a pewter jug in her hand.

Now in the collection of M. Goll, Amsterdam.

9 *in.* by 7 *in.*—P. (*about.*)

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96. A lady, dressed in white satin, attended by a page carrying a basket of fruit.

Now in the collection of M. Van Loone, Amsterdam.

11 *in.* by 9 *in.*—P. (*about.*)

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97. An old woman, at an arched-top window, throwing water from a pot. Engraved by H. Bary; entitled *Gare l'Eau.*

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98. A young female asleep by the side of a table, behind whom is a youth laughing. Engraved by H. Bary.

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99. A young gentleman with a fur cap on, and habited in a purple dress, standing at an arched window, playing a violin; a carpet lies across the sill, and in front is placed an ornamented garden-pot, with a plant of beautiful blue flowers in it. This is an exquisitely painted picture.

Now in the collection of George Morant, Esq.

10 *in.* by 7 *in.*—P.

100. The Letter detected. A young lady, dressed in a crimson corset, standing at the side of a table, weeping; the cause of which is explained by an old woman (who is behind her) having discovered a letter, for which she is upbraiding her: a tortoise-shell box is on the table.

Now in the collection of the Marquis of Bute.

$5\frac{1}{2}$ *in.* by $4\frac{1}{2}$ *in.*—P.

SCHOLARS AND IMITATORS

OF

FRANCIS MIERIS.

WILLIAM MIERIS, surnamed the younger, was born at Leyden, in 1662: he received his instructions in painting from his father, whose works he at first copied and ever afterwards imitated; but his best productions (although finished with infinite care) are greatly inferior to those of his father.

He died in 1747.

FRANCIS VAN MIERIS. He was a grandson of the elder Mieris, and learnt the art of painting under his father; but, unhappily, nature had neither endowed him with taste or talents requisite for an artist, and his pictures are merely the efforts of manual labour.

KAREL DE MOOR was born at Leyden, in 1656. He was at first a pupil of Gerard Dow, and afterwards of Vanden Temple; and, lastly, of Francis Mieris: in the school of the latter he distinguished himself by his superior talents, and, ultimately, formed a style of his own. He possessed a ready invention, with correct drawing and good colour.

He died in 1738.

WILLIAM VAN MIERIS

Was born at Leyden, in 1662. He was the son and scholar of the distinguished painter, Francis Van Mieris, under whose careful tuition his early productions gave his father satisfactory promise of future success; but, unfortunately, these hopes were blighted by the death of his parent, and he was left to depend upon his own resources, at the early age of nineteen. A knowledge of the mechanical department of his art, was all he had acquired from his father; but furnished with this, and influenced by an ardent affection for his profession, his incessant application and study, ultimately, overcame every difficulty, and acquired him a reputation which commanded him a constant employment. The first ambition of Mieris was, to imitate successfully the works of his father; to attain this, he copied a great number of his pictures, and afterwards composed others in a similar style; but in this pursuit it does not appear that he continued long, and it is probable that his riper judgment showed him the futility of competing with his father: his good taste, therefore, led him to invent subjects in which he could indulge his disposition for elaborate finishing; these were his fruit, fish, and vegetable stalls, or shops; he also painted a few landscapes,

in which he introduced subjects from the heathen mythology: these latter pictures, being novel in their kind, found many admirers.

As an artist, he was in every respect greatly inferior to his father, and the chief excellence of his pictures consists exclusively in the elaborate finishing bestowed upon them; so that when viewed in the detail they surprise into fleeting admiration, and even this transitory pleasure must be confined to the accessories, as his figures present unchangeably the same faces, destitute of expression, and but feebly drawn. These defects are not compensated, either by colour or effect; still this master's pictures have always found ready buyers, at good prices, and are therefore marketable commodities.

Mieris lived in comfortable affluence, highly respected for his talents and private virtues, and died at the venerable age of 85, in 1747.

A DESCRIPTION OF HIS PRINCIPAL PICTURES.

1. An Interior, with several figures; among whom are a woman winding flax, another making pancakes, and a child in a cradle.

Collection of M. Bout . . . . 1733. . 670 *flo.* 60*l.*

A picture corresponding with the above was sold in the collection of Lord Crewe . . . . . 1811. . . . . 160*gs.*

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2. A man and woman at a window selling fish, and a variety of other articles.

Collection of M. Wassenaar Obdam, *Hague*, 1750. 500 *flo.* 45*l.* 19 *in.* by 16 *in.*—P.

3. The Companion. A fruit shop, with two figures.

Collection of M. Wassenaar Obdam . 1733. . 546 *flo.* 49*l.*
19 *in.* by 16 *in.*—P.

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4. A fat rosy man, with a rummer of liquor in his hand.

Collection of M. Hoffman, Haerlem, 1827.
7½ *in.* by 6 *in.*—P. (*about.*)

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5. Bathsheba attended by her maidens, seated at a fountain. Signed, and dated 1708.

Collection of M. Cauwerwen . . 1765. . 400 *flo.* 36*l.*
A picture corresponding with the above, was sold in the collection of H. Hope, Esq. . . . . 1811. . . . . 150*gs.*
This is probably the one now in the collection of T. Hope, Esq.
14½ *in.* by 12½ *in.*—P.

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6. A lady at a window; she is represented leaning on a velvet cushion, with a peach in one hand and a bunch of grapes in the other, which she appears to have taken from a basket of fruit, which a youth is holding before her.

Collection of M. Cauwerwen . . 1765. . 400 *flo.* 36*l.*
This is probably the picture now in the collection of T. Hope, Esq.
11 *in.* by 9½ *in.*—P.

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7. Timon of Athens, in love with the Nymphs of Diana.

Collection of Count Dubarri . . 1774. . 761 *fs.* 30*l.*
——— P. de Conti . . . 1777. . 1031 *fs.* 41*l.*
24 *in.* by 20 *in.*—P.

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8. A trumpeter and a standard-bearer (both richly dressed), at a window, under which is a bas-relief.

Collection of Paillet . . . . . 1777. . 1405 *fs.* 56*l.*
In the sale of Helsleuter . . . 1801. . 1401 *fs.* 56*l.*
Collection of M. Sereville . . . 1811. . 1500 *fs.* 60*l.*
——— M. Schimmelpenninck *Amst.* 1819. 849 *flo.* 76*l.*
Formerly in the cabinets of Nyman and Condé.
10 *in.* by 8 *in.*—P.

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9. An officer, dressed in the costume of the old city guard of Amsterdam, sitting in a room, with a glass of wine in one hand, and the other hand placed on his breast.

Collection of Braamcamp . . . 1771. . 510 *flo.* 46*l.*
——— Praslin (engraved) . 1793. . 751 *fs.* 30*l.*
——— Robit . . . . . 1810. . 1005 *fs.* 40*l.*
——— Le Perrier . . . . 1817. . 2501 *fs.* 100*l.*
15 *in.* by 12 *in.*, *or* 10 *in.* by 8½ *in.*—P.

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10. Two pictures. One representing a man with a bonnet on his head, and a roll of drawings in his hand.

5½ *in.* by 4 *in.*—P. (*oval.*)

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11. The Companion. A sailor, with his hat turned up, and a glass in his hand (seen half way).

Collection of P. de Conti . . . 1777. . . 400 *fs.* 16*l.*

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12. A sailor, with baskets of fish on his arms, and two little boys, buying prawns of him. (Engraved, No. 112, Choiseul Gallery.)

Collection of P. de Conti . . . 1777. . 1800 *fs.* 72*l.*
10 *in.* by 8 *in.*—P.

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13. A woman, with an orange in her hand.

Collection of P. de Conti, 1777, 426 *fs.* (bought by Destouches) 17*l.*
4¾ *in.* by 3½ *in.*—P.

14. The Interior of a bed-chamber, in which is a sick lady sitting in a fauteuil, with her head reclining on a pillow, and a doctor standing by her side; her mother is also near her with a handkerchief in her hand: a table, covered with a Turkey carpet (on which are a glass and a brush), and other accessories, fill up the composition. Dated 1709.

Collection of M. de Gaignat . .	1768. .	2760 *fs.*	105*l.*
——— R. de Boisset . . .	1777. .	6000 *fs.*	240*l.*
——— Poulain (engraved, No. 57)	1780.	6811 *fs.*	272*l.*
—— —— Destouches . . .	1794.		
——— Tolozan	1801. .	5000 *fs.*	200*l.*
——— De Preuil	1811. .	6000 *fs.*	240*l.*

The above picture has been ascribed to the pencil of Francis Van Mieris, and sold as such in several collections; but the date proves the contrary of this opinion.

17 *in.* by 14 *in.*, *or* 16½ *in.* by 14 *in.*—P.

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15. The rape of the Sabines.

Collection of R. de Boisset . .	1777. .	2400 *fs.*	96*l.*
——— M. le Bœuf . . .	1782. .	1000 *fs.*	40*l.*

14 *in.* by 19 *in.*—P.

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16. A youth admiring the beauty of a shepherdess, who is sleeping under an oak. Engraved in the Le Brun Gallery.

Collection of M. le Gros . . .	1778. .	680 *fs.*	27*l.*
——— Destouches . .	1794.		

8 *in.* by 6½ *in.*, *or* 9 *in.* by 7 *in.*—P.

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17. A man sleeping in a chair, by the side of a table, on which are a herring, some bread, a can, a knife, and a dried flat-fish; a woman, with a purse of money in her hand, stands laughing behind him; and beyond her are two men, drinking. Dated 1690.

Collection of M. Pompe Van Meerdervoort
Leyden, 1780. . 520 *flo.* 47*l.*
9½ *in.* by 8 *in.*—P.

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18. Susannah at the Bath, surprised by the Elders.

Collection of Duc de la Valière. . 1781. . 600 *fs.* 24*l.*
———M. le Bœuf . . . . 1782. . 722 *fs.* 29*l.*
13½ *in.* by 11 *in.*—P.

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19. A Pair. One represents a young lady, dressed in a peach-coloured jacket and petticoat, with her hair and neck decked with jewels; she is sitting at a table covered with a green velvet cloth, reading a paper to a gentleman who is on the other side of the table, listening to her; and a boy is entering the room, with a guitar and a music-book in his hand.

9¾ *in.* by 6½ *in.*—P.

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20. The Companion. A gentleman, habited in the Spanish costume, with a black velvet belt round his waist, he is seated, with a green wine-glass in his hand; his red velvet cap and feathers are lying on the top of a wine cask.

Collection of M. J. Tak . *Leyden*, 1781. . 555 *flo.* 50*l.*

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21. A subject taken from Bocaccio, representing three naked females asleep, and a clown, leaning upon a stick, gazing at them with wonder. Dated 1698.

Collection of M. Cauwerwen . . 1765. . 180 *flo.* 16*l.*
——— P. V. Tak . *Leyden*, 1781. . 505 *flo.* 45*l.*
10½ *in.* by 13 *in.*—P.

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22. A musician sitting by the side of a table, covered with a green carpet, upon which he rests his right arm; a violin lies

near him, the bow of which is in his hand; and a woman stands by his side, with a glass in one hand and a can in the other. Engraved by Warren.

Collection of P. Locquet, *Amsterdam*, 1781. . 1165 *flo.* 105*l.*
Now in the Stafford Gallery.
13 *in.* by 11 *in.*—P.

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23. The Interior of a handsome room, with a composition of several figures, amongst whom are two ladies; one of them, dressed in white satin, holds a guitar, which rests upon the ground, near some music-paper; the other lady is habited in yellow silk, playing with a dog; a gentleman, in his morning gown, is standing behind the last-mentioned lady; and near the group is a table, with a tea-service on it; a female servant is quitting the room; and another is entering it with refreshments; and a rich carpet, part of which is thrown over a chair, lies on the foreground.

Collection of Van Slingelandt *Dort*, 1785. . 550 *flo.* 49*l.*
15 *in* by 19 *in.*—P.

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24. A man, with a bottle and a glass, at a window; a hurdy-gurdy lies on the sill.

This was sold with a picture by Slingelandt.
Collection of Beaujon . 1787. . (*the pair*) 1605 *fs.* 64*l.*
5 *in.* by 6 *in.*—P.

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25. The Death of Cleopatra. The heroine is represented reclining upon a Turkey carpet, and expiring in the arms of her women.

Collection of Calonne . . . . 1788. . 600 *fs.* 24*l.*
13½ *in.* by 17 *in.*—P.

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26. A Doctor visiting a Patient. A composition of three

figures in a bed-room; the principal of whom is a lady, sitting in an arm-chair, with her head reclining on a pillow, and apparently very seriously indisposed; the source of her malady is indicated by the position of her hand, which is placed on her heart; the doctor stands considering her case with great gravity, and feeling her pulse, whilst an elderly woman is deeply affected, and in tears.

Collection of M. Destouches, 1794.

——— Paignot Dijonval, 1821, and bought with the entire collection by Mr. Emmerson.

A picture, strongly resembling this, has already been described; but, if we consider the disparity between the two pictures in size, they cannot be the same, unless there has been a gross error in the admeasurement of one of them; most probably this is a repetition of the same subject.

$13\frac{1}{4}$ *in.* by 11 *in.*—P.

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27. Meleager presenting the boar's head to Atalanta. The figures are relieved by a landscape background.

Collection of M. Destouches, 1794.

6 *in.* by $7\frac{1}{2}$ *in.*—P.

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28. Diana, with a quiver lying at her side, seated upon blue drapery.

Collection of M. Destouches, 1794.

$6\frac{1}{2}$ *in.* by 5 *in.*—P.

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29. A Hermit, at prayers.

Collection of Calonne . . . . 1795. . . . . 46*l.*

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30. A View of the Interior of a Kitchen. A maid servant is standing beating up eggs by the side of a covered table, on which are various culinary utensils; another servant is approaching her with a basket of apples; and a dead cock, a

dish with meat on it, and other objects, are in the fore-ground. Dated 1735.

Collection of Danser Nyman *Amst.* 1797. . 505 *fls.* 45*l.*
21 *in.* by 18 *in.*—P.

31. A portrait of a gentleman; he is represented examining a phial, which he holds in his hands.

Collection of Robit . . . . . 1801. . 840 *fs.* 34*l.*
7 *in.* by 6 *in.*—P.

32. The Emblem of Peace, under the similitude of a beautiful female, crowned with laurel, and dressed in white satin, and a blue scarf; she has a caduceus in her right hand, and a cornucopia in her left; an old man on his knees, two women, and two children, complete the picture.

Collection of Tronchien . . . . 1801. . 1600 *fs.* 64*l.*
17½ *in.* by 22¼ *in.* -P.

33. An Interior, with a party partaking of refreshments, consisting of oysters, &c. &c.

Collection of Greffier Fagel . . 1801. . . . . 137 *gs.*

34. The Interior of a kitchen. A young woman is putting down to the fire a leg of mutton, which she has just spitted; another woman is seated, scraping carrots upon a board on her knees; and near her, on the ground, are some artichokes and red cabbages, with other vegetables, and a pail half-full of water; a man is behind her, sharpening some knives; a cat, creeping towards a dish of fish, and a great variety of provisions and other objects, are distributed about the room.

Collection of Holderness . . . . 1802. . . . 87 *gs.*
———— R. Heathcote, Esq. . . 1807. . . . 195 *gs.*
———— Lord Crewe . . . . . 1810. . . . 170 *gs.*
Again in the sale of A. De la Haute, Esq. 1821. . . . 285 *gs.*
Collection of M. Lapeyrière . . . . 1825. 6000 *fs.* 240*l.*
19½ *in.* by 16 *in.*—P.

35. An itinerant showman, exhibiting his raree-show to a Dutch family, who are grouped around his cabinet.

Every part of this picture is exquisitely finished: it was painted for the Holderness family, and was sold in that collection, in 1802, for . . . . . 200 *gs.*

Again, in the sale of J. F. Tuffin, Esq. 1818. . . . . 350 *gs.*

Exhibited in the British Gallery, 1815.

23 *in.* by 19½ *in.*—P.

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36. An Interior, with a group of four figures, the principal of whom is a woman suckling a child.

Collection of Holderness . . . . . 1802. . . . 95 *gs.*

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37. A Fruit Shop, with an old Dutch woman selling chestnuts to a boy.

Collection of Holderness . . . . . 1802. . . . 145 *gs.*

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38. A female seated with a reel in her hand, and a child in a cradle by her side; a table stands on the left, on which are bread and cheese, &c. &c. Painted with extraordinary delicacy and finish.

Collection of Holderness . . . . 1802. . . . 195 *gs.*

A picture, corresponding in description with the above, was sold in the collection of Henry Pope, Esq. . 1816. . . . 130 *gs.*

Now in the collection of Lady Mildmay.

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39. The Poulterer's Shop.

Collection of Holderness . . . . . 1802. . . . 145 *gs.*

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40. Lot and his daughters, in a cavern. The burning of Sodom is seen in the distance.

Collection of Van Layden . . . . 1804. . 720 *fs.* 29*l.*

14 *in.* by 12 *in.*—P.

41. A woman weighing chesnuts for a boy, who stands near her; the shop contains various objects for sale, among which are herrings and onions. A candlelight piece.

Collection of Geldermeester . . . 1800. . 110 *fls.* 10*l.*
10 *in.* by 8 *in.*—P.

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42. The Pancake Woman.

Collection of Lord Crewe . . . 1810. . . . 160 *gs.*

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43. David and Bathsheba.

Collection of Henry Hope, Esq. . 1811. . . . 150 *gs.*

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44. A conversational subject.

Collection of Sir Simon Clarke, Bart., and G. Hibbert, Esq.
1802. . . . 180 *gs.*

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45. An arched window, at which is a young woman, whose attention is directed to a man near her, with a basket of fish in his hands, and another basket at his back; on the sill of the window are two cabbages, two ducks, a basket of small birds, and a dish of crimped fish; and at the side hang two rabbits and a pheasant; the under part of the window is adorned with a frieze, in bas-relief, of nymphs, tritons, and cupids; and upon a step, beneath it, are a tortoise-shell cat and a basket of apples. This is, unquestionably, one of the choicest examples of this master's works. Engraved by Burnet.

Collection of Sir Simon Clarke, Bart., and G. Hibbert, Esq.
1802. . . . 354 *gs.*
——— John Dent, Esq. . . 1827. (Smith) . 370 *gs.*
Exhibited in the British Gallery, 1815 & 1824.
Now in the collection of the Right Honourable Robert Peel.
19¼ *in.* by 13 *in.*—P.

46. A Trumpeter, wearing a cuirass, seated, and leaning upon a cask, which serves for a table, on which are dried fish; he holds in one hand a trumpet, and in the other a can of beer; by his side is a dog.

Collection of Smeth Van Alpen . 1810. . 700 *flo.* 63 *gs.*
11 *in.* by 9½ *in.*—P.

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47. A man seated, with a glass of liquor in his hand, near a table, which is in part covered with a Turkey carpet; on it are a pot of embers, a pipe, and a bottle.

Collection of Smeth Van Alpen . 1810. . 620 *flo.* 55*l.*
11 *in.* by 9½ *in.*—P.

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48. A man seated, leaning upon a tub, with a knife in his left hand and an oyster in the other; some more oysters are upon a table near him.

Collection of Vander Pots . . . 1808. . 500 *flo.* 45*l.*
8 *in.* by 7 *in.*—P.

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49. The Judgment of Solomon. A composition, consisting of nineteen figures. Signed, and dated 1709.

Collection of Sabatier . . . . 1809. . 2500 *fs.* 100*l.*
——— Fonthill . . . . 1823. . . . . 245*l.*
Now in the collection of W. D. Acraman, Esq. Bristol.
25 *in.* by 20 *in.*—P.

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50. Tarquin and Lucretia.

Collection of M. Clos . . . . . 1812. . 1045 *fs.* 42*l.*
——— Lord Crewe . . . 1810. . . . . 98 *gs.*
16 *in.* by 14 *in.*—P.

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51. A Drummer, richly dressed, standing at a window, with

one hand upon a drum, and holding the stick in the other; near him are a pretty girl, and a young man bearing a flag: the under part of the window is enriched with a bas-relief.

Collection of Muilman . . . 1813. . 480 *flo.* 42*l.*
Now in the collection of the Duchess de Berri.
13½ *in* by 11 *in.*—P.

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52. The Interior of an Apothecary's Shop, seen through an arched window, under which is a bas-relief: the apothecary is giving a bottle to a young woman, who is paying him for it.

Collection of M. Cremer . *Rott.* 1816. . 1030 *flo.* 92*l.*
15½ *in.* by 13 *in.*—P.

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53. The Interior of a room, with three figures; one of whom is a lady, apparently labouring under severe indisposition.

Sale of Edward Astle, Esq. . . 1817. . . . . 275 *gs.*

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54. The Interior of a room. A cavalier and a lady are in conversation at a table, covered with a carpet; a negro with a guitar and a parrot, is approaching from the back of the room.

Sale of Edward Astle, Esq. . . 1817. . . . . 205*l.*

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55. A Landscape, with Diana and her nymphs, accompanied by cupids.

Sale at Mr. Christie's . . . . 1818. . . . . 72 *gs.*

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56. A Landscape, with a Bacchante and a Satyr.

Engraved in the Orleans Gallery.
Sale at Mr. Christie's . . . . 1818. . . . . 48 *gs.*
Now in the collection of the Marquis of Hertford.
10½ *in.* by 8½ *in.*—Cop.

57. Jupiter and Antiope.

Collection of Matthew Mitchell, Esq. 1818. . . . . 33½ *gs*

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58. A portrait of the painter himself, represented before his easel, leaning on the sill of a window, which is partly covered with a Turkey carpet, with a pipe in his hand and a glass by his side.

Collection of Rynders . *Brussels*, 1821. . 710 *flo.* 64*l.*
6½ *in.* by 5½ *in.*—P.

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59. A soldier, with a glass in one hand, a pipe in the other, and a bottle and a paper of tobacco upon a table near him.

Collection of Rynders . *Brussels*, 1821. . 500 *flo.* 45*l.*
5½ *in.* by 4 *in.*—P.

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60. A group of children; consisting of a boy richly dressed, and with a blue scarf round him, leaning upon a drum; a girl playing with a doll, and another carrying a flag.

Collection of Brentano, *Amst.* 1822. 545 *flo.* and 6 per cent. 50*l.*
12½ *in.* by 10 *in.*—P.

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61. The Interior of a saloon, with a lady seated at a table covered with a Turkey carpet, in the act of receiving a letter from an old woman; and near her is a parrot in a cage.

Collection of Brentano . . *Amst.* 1822. . 424 *flo.* 38*l.*
12½ *in.* by 10 *in.*—P.

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62. The Interior of a Fruiterer's Shop, with a bas-relief on the under part of the window.

Collection of R. Bernal, Esq. . . 1824. . . . . 107 *gs.*

63. The Companion to the last. A Grocer's Shop, with figures, &c. and a bas-relief under the window.

Collection of R. Bernal, Esq. . . 1824. . . . . 112 *gs.*

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64. An Interior, with a man seated at a table in front, preparing to light his pipe at a pot of embers; his attention is attracted by the entrance of a young woman with a glass and a jug of beer. A hurdy-gurdy lies upon the table near him.

Collection of Le Brun. Engraved in his gallery.
Now in the collection of M. Hoffman, Haerlem, 1827.
9 *in.* by 7 *in.*—P. (*about.*)

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65. A man and a woman at an arched window, exhibiting for sale a variety of fruit, among which are a basket of herrings and some gingerbread, besides these are numerous other objects consistent with their trade.

Now in His Majesty's collection.
Exhibited in the British Gallery, 1826.
18 *in.* by 14 *in.*—P. (*about.*)

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66. The Interior of a handsome apartment, with an elegantly-dressed lady seated near a table, on which are oysters and other objects; she is attended by a female servant, who stands on her right: a beautiful Turkey carpet and various accessories complete the composition.

Now in His Majesty's collection.
Exhibited in the British Gallery, 1826.
20 *in.* by 15 *in.*—P. (*about.*)

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67. A woman at an arched-top window, with poultry, and a great variety of other objects, for sale.

18 *in.* by 13 *in.*—P. (*about.*)

68. The Companion. A man at a window exposing goods for sale.

Now in the collection of M. Six Van Winter.

69. A naked female, seated near a fountain, attended by an old woman with a casket of jewels; at a little distance from them is another female.

Now in the collection of Thomas Hope, Esq.

11 *in.* by 8½ *in.*—P. (*about.*)

70. An elegantly-dressed lady, seated in a room, to whom a black page is offering a dish of fruit, which a gentleman, who is behind, appears to be recommending her to take.

Now in the collection of Thomas Hope, Esq.

14 *in.* by 12 *in.*—P. (*about.*)

71. A man and a woman at an arched window, before which are distributed a variety of vegetables and other objects for sale.

16 *in.* by 13 *in.*—P. (*about*).

72. The Companion is a similar subject.

Now in the collection of Thomas Hope, Esq.

73. A young female and a boy playing with a ball and dibbs on a table, which stands before them.

Now in the collection of Thomas Hope, Esq.

8 *in.* by 6 *in.*—P. (*about.*)

74. A hilly and richly-wooded landscape, with fauns, nymphs, and cupids. The two principal figures appear to represent Bacchus and Ariadne; they are seated at the foot of a large tree in the middle of the landscape, a silver vase stands between them, on which the nymph rests one arm, and holds an empty cup in her left hand; near them is a group of five cupids, two of whom conduct a goat, on which one of them is riding, sup-

ported by the remaining two; a sixth little fellow lies sleeping on the ground. On the left front is a nymph in the arms of a faun, and among the trees in the back-ground are two nymphs and two fauns dancing in a ring.

Collection of Sir Walter Stirling, Bart., sold by Mr. Robins, 1826, for . . . . . 190*gs.*

——— The Duke of York, 1827, (by Mr. Christie) 150*l.*

Now in the possession of H. Phillips, Esq.

23 *in.* by 31 *in.*—P.

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75. A young woman with a basket of eggs on her arm, cheapening a rabbit of a man who stands close to her, pointing to a brace which hangs at the side; his other hand is placed on a basket of eggs standing on the sill of the window, at which the man and woman are seen. A cage, with pigeons in it, a dead hare, and two dead pigeons are also on the sill; a pheasant and a bird-cage hang at the side, and numerous accessories add to the piece.

Now in the collection of William Wells, Esq.

18 *in.* by 15 *in.*—P.

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76. The Companion also represents a window, at which are a woman with a dish of flounders in her hand, and a man with a crimped cod-fish in one hand, the other rests upon a basket of carrots, which, with several dead teal, are on the sill of the window; and numerous other objects belonging to the business are distributed in every part of the shop.

Now in the choice collection of William Wells, Esq. of Redleaf.

18 *in* by 15 *in.*—P.

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77. A group of three children at a window, the nearest of whom is a boy blowing bubbles; behind him stands a girl with a bunch of grapes in her hand; the third is a child looking at a bird in a cage.

Valued by the Experts du Musée . 1816. . 4000 *fs.* 160*l.*

Now in the Louvre.

78. Le Marchand de Gibier. A man exposing a quantity of game and other objects for sale.

Valued by the Experts du Musée . 1816. . 4000 *fs.* 160*l.*
Now in Louvre.

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79. Rinaldo sleeping in the lap of Armida. The lovers are attended by nymphs and cupids, sporting around them in a beautiful landscape, the fore-ground of which is adorned with flowers and wild plants.

This picture was painted for the Artist's patron, M. de la Court, who with much reluctance sold it to the Count Wakkerbarth, on receiving a promise from the Artist to paint him another, which he did, to the satisfaction of his friend.

Mieris also painted a third, in which he introduced the portraits of the gentleman and his wife, for whom it was done.—DESCAMPS' *La Vie des Peintres.*

ADRIAN VAN OSTADE

Was born at Lubeck, 1610. He was the disciple of Francis Hals, and fellow student with Brauwer, whom he consoled under the cruelty of his master.

The subjects which Ostade represented were Interiors, with boors drinking and smoking, or at cards; a lawyer in his study, or an alchymist at his fire; also village fairs and merry-making. His superior genius led him to invent a style of his own, which assiduity in the study of nature carried to the highest perfection. His profound knowledge of chiara-scuro, and of all the various reflections and refractions of light, enabled him to give a charm to his pictures, which no other artist's works possess in an equal degree; in addition to which there is a surprising warmth and glow in his colour, with the most brilliant transparency and exquisite finish; yet he always preserved vigour and breadth of effect, and is no less distinguished for his skill in the arrangement of his colours, for producing the most perfect harmony, and agreeable illusion. His subjects are well composed, and his figures have great variety of action and natural expression, and are always in perfect accordance with the scenes they occupy. In his Interiors, Ostade often painted a window with vine branches

before it, which he represented with such truth, that they have every appearance of reality, and greatly enhance the value of the pictures which they adorn.

His works, which have ever been greatly esteemed, and have already fetched high prices, have lately risen considerably in value and estimation. He died in 1685, aged 75.

A DESCRIPTION OF HIS PRINCIPAL PICTURES.

1. The Interior of a cottage, with an assemblage of ten peasants smoking and drinking. Dated 1662.

Collection of M. Hasselaar *Amst.* 1742. . 430 *flo.* 38*l.*

This is probably the picture now in the Dresden Gallery, worth from 400 to 500 *gs.*

15½ *in.* by 13 *in.*—P.

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2. The Interior of a cottage, with a company of fourteen figures. Dated 1676.

Collection of M. Hasselaar . . 1742. . 460 *flo.* 41*l.*

18 *in.* by 16 *in.*—P.

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3. An Interior, with boors drinking, &c.

Collection of M. Hasselaar . . 1742. . 490 *flo.* 44*l.*

12 *in.* by 15 *in.*—P.

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4. The Interior of a kitchen, with a woman suckling a child, and two other children near her; a variety of household objects contribute to the picturesque effect of the subject. Dated 1647.

Collection of M. Van Huls, *Hague*, 1737. . 235 *flo.* 21*l.*

12 *in.* by 14 *in.*—P.

5. A number of villagers assembled before a public-house, drinking, smoking, and playing at cards. Dated 1665.

Collection of Van Huls . . . 1737. . 250 *fls.* 22*l.*
18 *in.* by 16 *in.*—P.

6. A woman occupied washing mussels, &c. &c. Dated 1647.

Collection of M. Witsen . *Amst.* 1746. . 775 *fls.* 70*l.*
17 *in.* by 15 *in.*—P.

7. The Interior of a large room, with an assemblage of about twenty persons; among whom, and in the middle, are a couple dancing to the music of a fiddle, played by a man elevated in the corner; near him are several persons ranged round a table, one of them has risen from his seat, and is standing with his back against the table, looking at the dancers; another, with a napkin in his lap, is turned half round, for the same object; two children are at this end of the table, playing with a doll: every figure is occupied appropriately with the hilarity of the scene. Through an open door, at the end of the room, is seen the distant landscape. This is one of the most capital pictures of the master for size and subject. It is dated 1675, consequently painted in his latter time; and, although carefully finished, is not so clear as might be wished.

Collection of M. Witsen . *Amst.* 1746. . 1200 *fls.* 108*l.*
Now in the collection of Mad. Hoffman, Hærlem, worth 500 *gs.*
20½ *in.* by 26 *in.*—P.

8. Le Boulanger Flamand. An old fellow leaning upon the half-door of a house, blowing a horn, to announce that the new bread is ready; a boy stands by his side. Engraved by P. Chenu.

Collection of Chevalier La Roque *Amst.* 1745. 130 *fs.* 5*l.*
——— M. de Holy . . . *dort*, 1824. 741 *fls.* 66*l.*
Now in the collection of M. Goll, Amsterdam.
10½ *in.* by 9 *in.*—P.

9. A Pair. One representing a sailor.

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10. The Companion. A peasant woman.

6½ *in.* by 5 *in.*—P.

Collection of Chevalier La Roque. 1745. . 100 *fs.* 4*l.*

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11. The Interior of a large room, with a company of eight men (apparently mechanics), three of whom are in front, disposed round a chopping-block, which serves for a table; the two nearest the spectator are seated, and the third is in the act of taking a chair, the remainder of the party are farther in the room, playing a trictrac, at a long table, placed under a window, which is divided into five casements. Engraved by J. Beauvarlet, under the title of *Le Café Hollandois.* This picture is mentioned by Descamps.

Collection of Count de Vence . . 1750. . 1013 *fs.* 40*l.*

14 *in.* by 12 *in.*—P.

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12. A boor, with a glass in one hand, and lifting up his hat with the other, as if drinking a health. Dated 1677. Noticed by Descamps. Engraved.

Collection of Count de Vence . . 1750. . 196 *fs.* 8*l.*

Its present value is . . . . . 50*l.*

Now in the Stafford Gallery.

6¾ *in.* by 5¼ *in.*—P.

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13. A peasant seated at a table, upon which he leans with both arms, and is occupied filling his pipe; a large window stands open at his side. Engraved by Basan, entitled *l'Homme Content.*

Collection of Count de Vence, 1750.

8¾ *in.* by 7 *in.*—P.

14. A boor at a window, with a glass in his hand. Engraved by Chenu, entitled *Le Buveur.*

Collection of Count de Vence, 1750.

8¼ *in.* by 7 *in.*—P.

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15. Le Jeu de Trictrac. A gentleman seated at a little table, upon which are a backgammon board and men, one of which he holds in his hand; his companion (also seated) is on the farther side of him, with a pipe in his mouth; a third figure stands beyond them, with his back to the spectator. Dated 1666. The figures are seen half way. Engraved by J. Beauvarlet.

Collection of Count de Vence . .	1750. .	264 *fs.*	11*l.*

8 *in.* by 6½ *in.*—P.

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16. An Interior, with two boors and a female; the latter of whom is seated with spectacles on, examining the head of one of the boors, who is reclining on her lap. Engraved by L. At——.

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17. A boor at a window, with a jug in his hand. Dated 1667. Engraved by Chenu, under the title of *Le Grivois Flamand.*

Collection of Count de Vence . .	1750. .	71 *fs.*	3*l.*
Valued by the Experts du Musée .	1816. .	600 *fs.*	24*l.*

Now in the Louvre.

10 *in.* by 8 *in.*—P.

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18. A School-room. The venerable master of the seminary is seated at a little table, hearing a boy read his horn-book; another little fellow, with a book in his hands, stands near, waiting his turn; and two more children are behind them, looking on: the apartment is illumined by an arched window on the right, near which are two children, one of whom is seated on the floor. This excellent little picture is dated 1666.

Collection of Count de Wassenaar, 1750. . 505 *flo.* 45*l.*

A picture representing the same subject was sold in the collection of Mrs. Gordon . . . . . 1808. . . . . 40 *gs.*

The above picture is now worth . . . . . 250 *gs.*

Now in the collection of J. T. Batts, Esq. Salisbury.

9 *in.* by $7\frac{3}{4}$ *in.*—P.

19. The Interior of a cottage. A woman with a child, and three men, the latter enjoying their pipes, are near the chimney; another man, with a pipe and a pot, is sitting in the chimney corner; and in the back of the room, to the right, and near a window, are a woman and two men, standing, and two others sitting at a table. This excellent picture is signed, and dated 1661. Noticed by Descamps, in *La Vie des Peintres.*

Collection of Julienne . . . . 1767. . 7410 *fs.* 296*l.*

——— Boisset . . . . . 1777. . 6600 *fs.* 264*l.*

13 *in.* by 17 *in.*—Cop.

20. A School. This interesting subject represents a schoolmaster seated in an arm-chair at a table, holding a ferula in a threatening position to a boy, who stands crying before him; two other children are also at the table, and an infant is seated on the floor near it. A group, composed of two girls and a boy, is near the front, and a lad attentively learning his lesson is sitting on the opposite side; the rest of the children are at a long table in the back of the room. Dated 1662. Engraved by Bovenet, in the Musée Français.

Collection of Julienne . . . . 1767. . 6425 *fs.* 257*l.*

——— Boisset . . . . . 1777. . 6610 *fs.* 264*l.*

Sale of M. Pange . . . . . 1781. . 6000 *fs.* 240*l.*

Collection of Count de Vaudreuil . 1784. . 6601 *fs.* 264*l.*

Valued by the Experts du Musée . 1816. 15,000 *fs.* 600*l.*

Now in the Louvre.

15 *in.* by 12 *in.*—P.

21. An out-door scene, with numerous figures smoking,

drinking, and playing at nine-pins; a lad playing on the fiddle, and a man sitting down smoking his pipe, are in front. Dated 1659. Mentioned by Descamps, in *La Vie des Peintres.*

Collection of Julienne . . . . 1767. . 2700 *fs.* 108*l.*

Now in the collection of the Duchess de Berri, Palais Bourbon.

14½ *in.* by 17¾ *in.*—Cop.

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22. A Fish-market. In front is a man occupied at his stall, on which are several sorts of fish.

Collection of Leendort de Neufville 1765. . 495 *flo.* 45*l.*

15½ *in.* by 13 *in.*—P.

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23. A Pair. A Quack Doctor, and other figures.

10 *in.* by 8 *in.*—P.

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24. The Companion. An Interior, with boors smoking and playing, &c.

Collection of L. de Neufville . . 1765. . 405 *flo.* 36*l.*

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25. The Interior of a room, with four figures; a man, a woman, and two children; one of the latter is sitting in a chair, whilst his mother feeds him with soup. Dated 1667. Noticed by Descamps.

Collection of Julienne . . . . 1767. . 1001 *fs.* 40*l.*

8½ *in.* by 7 *in.*—P.

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26. A company of peasants (about sixteen in number), disposed under the shade of a vine trellis, before the door of a house; among them, are two children, playing with a dog, and two men and two women dancing in the fore-ground. Dated 1660. Engraved by Wollett, and noticed by Descamps, in *La Vie des Peintres.*

Collection of M. de Gaignat . . 1768. 10,800 *fs.* 432*l.*

Collection of Randon de Boisset . 1777. . 9400 *fs.* 376*l.*
——— M. Tolozan . . . 1801. . 7300 *fs.* 292*l.*
15¾ *in.* by 21 *in.*—P.

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27. A Pair. One represents the Interior of a cottage, with a large window at the side, near which is seated a woman, feeding a child in her lap; several other figures are in the back part of the room; and amongst a variety of culinary and other objects distributed about the apartment is a plate of mussel-shells placed on the floor in the front. Signed, and dated 1663.

This excellent picture was sold, with the following one, in the collection of M. de la Live de Jully 1769. . 4105 *fs.* 164*l.*
Now in the collection of the Marquis of Hertford, and worth 400*l.*
13 *in.* by 15 *in.*—P.

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28. The Interior of an Alchymist's Room. The alchymist is on the left, surrounded by alembics, crucibles, retorts, &c., and a great variety of chemical preparations; blowing with great eagerness under a crucible, the vapour from which ascends a large projecting chimney; his pipe and spectacles are upon a form near him, and a large book, with the words "Et oleum et operam perdis" written in it, is lying open on the floor; a woman is sitting before a window, at the end of the room, apparently looking for something in a basket (an alteration has been made in this part of the picture, the woman being originally represented cleaning a child). A little girl, followed by a dog, seems to be looking in a cupboard for something to eat; and a little boy is sitting on the ground, eating a piece of bread. Dated 1661.

Collection of M. Huls . . *Hague*, 1737. . 600 *flo.* 54*l.*
——— Count Wassenaar . 1750. . 910 *flo.* 82*l.*
——— M. de la Live de Jully 1769.
(with a companion) 4105 *fs.* 164*l.*
——— L'Abbé Gevigny . . 1778. (withdrawn.)

THE ALCHYMIST.

Adrian Ostade.

great eagerness [illegible], the vapour from which [illegible] are upon a form near him, and a large book, with the words "Et oleum et operam perdis" written in it, is lying open on the floor; a woman is sitting before a window, at the end of the room, apparently looking for something in a basket (an alteration has been made in this part of the picture, the woman being originally represented cleaning a child). A little

Collection of M. Lenglier . . . 1778. (withdrawn.)
———— De la Hante, Esq., 1821, (at Mr. Phillips's) 395 *gs.*

It was subsequently sold to Joseph Barchard, Esq. from whom it was purchased by Mr. Emmerson, at the price of 800 *gs.* This picture is of the most precious quality, and is unquestionably one of the choicest of this artist's productions.

Exhibited in the British Gallery, 1821.

Now in the collection of the Right Honourable Robert Peel.

12½ *in.* by 16½ *in.*—P.

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29. The Interior of a cottage, with a company of four men in front, one of whom is standing with his hat in his hand, and his back to the chimney; whilst another, who is sitting down, appears to be offering him a glass of beer; near the latter are a child, eating soup out of a basin on a chair, and a dog watching it; two persons are in the back-ground, playing at tric-trac; and a third is looking on. Dated 1668.

Collection of P. de Conti . . . 1777. . 6000 *fs.* 240*l.*
———— Poulain Gallery (engraved No. 66), 1780. 5700 *fs.* 228*l.*
———— M. Proly . . . . 1786. . 6400 *fs.* 256*l.*
———— T. F. Tuffins, Esq. . 1818. . . . . 357*l.*

Sold with a companion, in the Braamcamp collection, 1771, for 2560 *flo.* 231*l.*

Exhibited in the British Gallery, 1815.

Now in the collection of Sir Simon Clarke, Bart.

14 *in.* by 13 *in.*—P.

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30. The Proposal. A woman leaning upon the half-door of a house, on the inside, apparently in conversation with a man, who stands on the outside; their mutual expression evidently implies that a subject of delicate importance is in agitation. The surrounding walls of the house are overspread with a vine (half figures). Signed, and dated 1667.

Collection of M. Braamcamp . . 1771. . 1760 *flo.* 158*l.*
———— P. de Conti . . . 1777. . 4801 *fs.* 192*l.*
———— Duc de Chabot . . 1787. . 4222 *fs.* 169*l.*

Collection of Le Brun . . . 1791. . 3601 *fs.* 144*l.*
——— Helsleuter . . . . 1802. . 7000 *fs.* 280*l.*

The figures are unusually large for this master, yet they are full of expression, and most beautifully coloured and finished.

Engraved by Fittler.

Now in the collection of the Marquis of Stafford.

16¼ *in.* by 14½ *in.*—P.

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31. The Interior of a cottage, with six figures; one of them is arranging the draughts for tric-trac, whilst his adversary (who is dressed in yellow) is about to drink out of a jug, which he holds in his hand; a man, dressed in blue, is on the right, talking to a woman; and two other persons are at the end of the table.

Collection of Braamcamp . . . 1771. . 700 *flo.* 63*l.*
——— Calonne . . . . 1788. . 2020 *fs.* 81*l.*
In the same collection, in London 1795. . . . . 115*l.*

13½ *in.* by 12 *in.*—P.

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32. A Dutch cook in front of a house, cleaning some fish: various other objects enliven the picture. Signed, and dated 1665. Cited by Descamps, Vol. II. (From the Braamcamp collection, 1771).

Collection of M. Marigny, with a companion, 1781.
——— Destouches . . . . 1794.
——— Wattier . . . . . 1797. . 1001 *fs.* 40*l.*
——— Mr. Hill's Sale . . . 1811. . . . . 59 *gs.*

10 *in.* by 8 *in.*—P.

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33. A Guinguette, or country ale-house; in front of which are assembled ten figures, enjoying their usual amusement of drinking and smoking. One of them appears to be showing great attention to a pretty woman, with a pot of beer in her hand. Cited by Descamps, Vol. II.

Collection of Braamcamp . . . 1771. . 2525 *flo.* 237*l.*

27 *in.* by 23½ *in.*

34. The Interior of a rustic cottage, or barn, with a large company of persons (about twenty in number) amusing themselves with dancing, singing, &c. The master of the assembly is on the left fore-ground, with a jug of beer in his hand, of which he is giving a glass to a man, who is taking off his hat to thank him for it; a child is sitting down, with a spoon in its hand. The room is illumined from a large door, which is open at the side. Dated 1652. This picture is noticed by Descamps.

Collection of Cauwerwen. . . . 1765. . 1650 *fl.* 148*l.*
——— Braamcamp . . . 1771. . 1700 *fl.* 153*l.*
——— Clos . . . . . 1812. . 6051 *fs.* 242*l.*
In a sale of Dufresne . . . . 1816. . 12,000 *fs.* 480*l.*
——— A. De la Hante, Esq. (at Mr. Phillips's), 1821, 470 *gs.*
Collection of M. Lapeyrière . . 1825. . 15,320 *fs.* 613*l.*

A picture representing peasants dancing, &c. &c. is engraved by Suyderhoef.

Now in the collection of M. Boursault, Paris.

25 *in.* by 23 *in.*—P.

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35. The Connoisseur. An Interior, with a man sitting at a table, covered with a carpet, on which are some books and prints; and a map of Europe is hanging against the wall.

Collection of Braamcamp . . . 1771. . 1700 *fl.* 153*l.*

18 *in.* by 14 *in.*—P.

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36. A Guinguette, or country ale-house, with a vine overspreading the front, before which two peasants are sitting down, whilst a woman is pouring them out some beer; a long-handled broom stands by her side; a child is near her; and a man and a woman are sitting on the steps of the door. This picture is known under the title of *Le gros Manche à Balai.*

Collection of Braamcamp . . . 1771. . 1405 *fl.* 116*l.*
In the sale of Walsh Porter, Esq. 1810. . . . . 260 *gs.*

A picture, corresponding in description with the above, is engraved by Suyderhoef.

15½ *in.* by 14 *in.*—P.

37. The Interior of a cottage, with five figures: one of them has a glass in his hand, and appears to be addressing the rest; and another is leaning on the back of a chair, apparently listening to him with great attention; at the end of the room are a man and a woman in conversation. Mentioned by Descamps, in *La Vie des Peintres.*

Collection of Braamcamp, 1771, sold with a companion already described for . . . . . 2560 *fl.* 231*l.*
Singly in that of Geldermeester, *Amst.*, 1800 2700 *fl.* 243*l.*
14 *in.* by 13 *in.*—P.

38. A Pair. One represents a man and a woman sitting at a table, the latter holding a glass in one hand and a jug in the other, and an old fellow, behind a boarded partition in the background, listening to what is passing. Signed, and dated 1661. Noticed by Descamps, in *La Vie des Peintres.*

10½ *in.* by 9 *in.*—P.

39. The Companion. An Interior, with a window; two peasants are sitting at a little table, with a tobacco pipe, a bottle, and some cards on it; one of them is pouring out wine, the other smoking; and another man is standing with a bottle in his hand. Dated 1661. The figures are larger than usual, and are seen to the knees. Noticed by Descamps, Vol. II.

Collection of Braamcamp . . . 1771. . 1100 *fl.* 99*l.*
——— M. Solirene . . . 1812. . 3320 *fs.* 133*l.*
The pair are now in the collection of Alexander Baring, Esq.

40. A man playing on the violin, and accompanying it with his voice; two children are on the right. The figures are seen half-way. Mentioned by Descamps, in *La Vie des Peintres.*

Collection of Braamcamp . . 1771. . 105 *fl.* 9*l.* 10*s.*
Engraved by Le Bas, from the cabinet of the Count de Boudouin.
A similiar subject is engraved by Suyderhoef.
10¼ *in.* by 9 *in.*—P.

41. A Pair. One is the portrait of a man: the companion, that of a woman.

Collection of Braamcamp . . . 1771. . 33*fl.* 3*l.*
4 *in.*—P. (*square.*)

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42. A Fish-market. Among the busy scene which the subject presents, is a woman, standing at a stall, placed under a low shed, supported by pillars, occupied scraping a haddock; three other fish of the same kind, a crab, and a piece of salmon, are lying on the bench; near her, and on the right of the stall, is a boy, with a basket on his arm. This excellent picture is of the choicest quality. Dated 1667.

Collection of Braamcamp . . . 1771. . 1705 *fl.* 153*l.*
——— Smeth Van Alpen . 1810. . 3010 *fl.* 271*l.*
Now in the collection of M. Six Van Winter, Amsterdam.
13½ *in.* by 15½ *in.*

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43. The Interior of a room, with four peasants seated at a table, playing at tric-trac; a fifth is behind, looking on with great attention; and a woman is presenting a glass of beer to one of them. Cited by Descamps, Vol. II.

Collection of Braamcamp . . . 1771. . 700 *fl.* 63*l.*
14 *in.* by 12½ *in.*—P.

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44. The Interior of a cottage, with a company of seven figures; three of whom are seated at a table; a fourth is standing, and apparently attending to what is passing; and the other three are sitting farther in the room, near a chimney. Cited by Descamps, Vol. II.

Collection of Braamcamp . . . 1771. . 550 *fl.* 50*l.*
14 *in.* by 12½ *in.*

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45. A Pair. One is the portrait of an old man (seen half-way).

11 *in.* by 9 *in.*—P.

46. The Companion. That of a woman at a window.

Collection of Braamcamp . . . 1771. . 340 *flo.* 30*l.*
Engraved by Le Bas, from the cabinet of the Count de Boudouin.

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47. An Interior, with three figures: a woman, seated near a large window, with a gazette in her hand, pointing out the title to her husband; and a man, standing between them, is putting on his spectacles. The figures are half-length. Mentioned by Descamps, in *La Vie des Peintres.* Engraved in the Le Brun Gallery, by Le Bas.

Collection of Braamcamp . . . 1771. . 340 *flo.* 30*l.*
——— Praslin . . . . 1793. . 3800 *fs.* 152*l*
——— M. Helsleuter . . 1802. . 4400 *fs.* 176*l.*
11 *in.* by 8½ *in.*—P.

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48. A Dutch advocate or doctor of law, seated in his study, with spectacles on, perusing a paper which he holds in his left hand, leaning his head on his right, the elbow of which rests upon a large book placed on a table covered with a Turkey carpet; his dress consists of a brown gown over a black coat, and a black hat covers his head; an ink-stand and a variety of papers are on the table, and a bundle of papers is suspended at the side of a window which illumines the apartment. Dated 1671. This excellent picture is finely engraved by Beauvarlet, under the title of *Le Bourgmestre.*

Collection of Baron de Borcke, *Amst.* 1771. . 365 *flo.* 32*l.*
Now in the collection of the Marquis of Bute, and worth 150 *gs.*
14½ *in.* by 12 *in.*—P.

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49. The Interior of a large room, with a party of six figures before the fire-place; amongst them is a man with a jug in his hand, standing immediately in front of the fire, with his back turned towards it; an old fellow is seated before him, filling his pipe, and by his side sits a child, eating some porridge out

of a basin, which stands on a three-legged stool, whilst a dog is looking wistfully at each mouthful; five persons (some sitting at a table, and the rest standing), are before a window in the back of the room, about which various other objects are dispersed. Dated 1661. Cited by Descamps, Vol. II.

Collection of M. Lormier . . . 1763. . 1000 *flo.* 90*l.*
——— Choiseul (engraved, No. 16), 1772. 8800 *fs.* 352*l.*
——— Dubarri . . . . 1777. . 7250 *fs.* 290*l.*
——— Tolozan . . . . 1801. . 7055 *fs.* 282*l.*

Now in the collection of the Duchess de Berri, Palais Bourbon.

13½ *in.* by 17 *in.*—P.

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50. An Interior, with two men seated at a table; one is smoking, the other filling his pipe. Engraved by Wille, under the title of *Les Bons Amis.* The figures are seen to the knees.

Collection of Choiseul . . . . 1772. . 600 *fs.* 24*l.*
——— Count de Merle . . 1783. . 600 *fs.* 24*l.*

Again, in the sale of Mr. W——. 1784.

7 *in.* by 6 *in.*—P.

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51. The Interior of a cottage, illumined by a window: the occupants of the room consist of a man seated in an arm-chair, near the chimney; a woman is on the ground, dressing a child; near her are a cradle and other accessories; and a man is on a ladder to the right.

Collection of Le Brun . . . . 1773. . 3120 *fs.* 125*l.*
——— Count de Vaudreuil. 1784. . 1201 *fs.* 48*l.*

12 *in.* by 16 *in.*—P.

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52. The Interior of a rustic chamber, with three men sitting round a sort of stool in front, playing at cards; one of them is in the act of dealing his opposite comrade three cards. Engraved by Greenwood, from a picture in the possession of W. Baillie, Esq.

Collection of Count Dubarri . . . 1774. . 501 *fs.* 20*l.*
——— Le Brun . . . . . 1806. . 700 *fs.* 28*l.*

A picture corresponding with the above is in the collection of Ridley Colbourne, Esq.

Exhibited in the British Gallery, 1818.

$12\frac{1}{2}$ *in.* by $10\frac{1}{2}$ *in.*—C. on P.

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53. A boor seated at a table, lighting his pipe in a pot of embers. Half-length figure.

Sale, at Paris	1774.	.	201 *fs.* 8*l.*
Collection of Du Lac	1778.	.	337 *fs.* 13*l.* 10*s.*

$5\frac{5}{8}$ *in.* by 5 *in.*—P.

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54. A pair. One represents a peasant, dressed in a violet-coloured waistcoat and a gray mantle, with a jug in his right hand and a pipe in the other; a dog is lying at his feet, gnawing a bone; and beyond him is a sailor, sitting at a table, smoking; the back-ground is terminated by houses.

$5\frac{1}{2}$ *in.* by 4 *in.*—P.

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55. The Companion. A peasant with his hat on, and dressed in a brown waistcoat and a gray mantle; near him is a dog; and three figures, close to a bridge, are seen in the distance.

Collection of Count Dubarri . .	1774.	.	500 *fs.* 20*l.*
——— L'Abbé le Blanc . .	1781.	.	500 *fs.* 20*l.*

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56. A strolling musician at the door of a cottage, on which a boor, with a red cap on and a pipe in his hand, is leaning, and two children standing by, listening. Half-length figures.

Collection of Wassenaar . *Hague*,	1750.	.	335 *flo.* 30*l.*
——— Lord Radstock . .	1826.	. . . .	90 *gs.*

$12\frac{1}{2}$ *in.* by $10\frac{1}{2}$ *in.*

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57. The Interior of a large room, with an arched door at the end of it; among a company (of about twenty-six persons)

are two couple dancing to the sound of a fiddle, played by a man who stands near the door; in the left and front is a woman at a fire making cakes, and a little boy watching her. Near them is a man with his arm round a woman's waist; on the opposite side is a man reclining upon a form, with his elbow resting on a cask. Every figure appears to be occupied with the hilarity of the passing scene; and a variety of incidental objects complete the composition. Le Brun, in whose gallery it is engraved, mentions this picture as being one of the most perfect of the master's works.

Collection of Wassenaar . *Hague*, 1750. . 2160 *flo.* 194*l.*
——— Randon de Boisset . 1777. . 6940 *fs.* 278*l.*
——— Beaujon . . . . 1787. . 5600 *fs.* 224*l.*
——— Geldermeester . . 1800. . 2550 *flo.* 229*l.*
——— Crauford, Esq. . . 1806. . . . . 490 *gs.*

Now an heirloom in the Penryce family at Yarmouth.

16 *in.* by 21 *in.*, or 17 *in.* by 23 *in.*—P.

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58. Le Vielleur Hollandois. A merry fellow, dressed in a hat and feathers, and a loose cloak, standing at the outer side of a window, playing a hurdy-gurdy. Engraved by Chenu, under the above title.

Collection of Count de Boudouin, 1772.

10 *in.* by $7\frac{1}{2}$ *in.*—P.

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59. A view of a high road leading through a village, with cottages on both sides of it, and terminating with the tower of a church: a tilted cart, drawn by a white horse, is standing near a well towards the middle; and thirteen small figures, with pigs and poultry, are distributed at various distances throughout the scene. This little picture is remarkable for its close resemblance to nature, and the daylight effect which pervades it. It is noticed by Descamps, and was then in the

Collection of Blondel de Gagny . 1760.
——— Trouard . . . . 1779. . 3301 *fs.* 132*l.*

Collection of Praslin . . . . . 1793. . 2861 *fs.* 114*l.*
———— Solirene . . . . 1812. . 1801 *fs.* 72*l.*
This little bijou is at present worth . . . . . 250*l.*
Now in the collection of Alexander Baring, Esq.
9 *in.* by 12 *in.*—C.

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60. The Tric-trac Players. The Interior of a room with a large window, near which are three men, two of whom are engaged in a game of tric-trac, while the third, leaning upon the sill of the window, is looking on. The figures are seen to the knees. Dated 1664. Mentioned by Descamps. Engraved by Fittler.

Collection of Blondel de Gagny . 1776. . 3000 *fs.* 120*l.*
———— Count de Merle . . 1783. . 3350 *fs.* 134*l.*
This picture would at present be esteemed at . . . 400*l.*
Now in the collection of the Marquis of Stafford.
13 *in.* by 15 *in.*—P.

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61. The Interior of a room in which are about ten persons, among whom is a party engaged at the game of tric-trac.

Collection of Van Bierens . *Amst.* 1747. . 180 *flo.* 16*l.*
———— R. de Boisset . . . 1777. . 3410 *fs.* 136*l.*
———— Beaujon . . . . 1787. . 2600 *fs.* 104*l.*
10¾ *in.* by 9 *in.*—P.

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62. A view in the back court of a cabaret, with peasants playing the game of gallet, under a shed; a youth seated, smoking, and two children playing near him, occupy the middle and front; and a company of boors, smoking and drinking, are before the house at the end of the court. Engraved, No. 17, Choiseul Gallery.

Collection of Choiseul . . . . 1772. . 4600 *fs.* 184*l.*
———— P. de Conti . . . 1777. . 5000 *fs.* 200*l.*
———— Chevalier Lambert . 1787. . 4200 *fs.* 175*l.*

Collection of Coclers . . . . . 1789. . 6000 *fs.* 240*l.*
——— Smeth Van Alpen . 1810. . 1200 *flo.* 108*l.*
——— Le Perrier . . . . 1817. . 5450 *fs.* 218*l.*

Now in the collection of the Duke of Wellington.

13 *in.* by 17½ *in.*—P.

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63. The Interior of a *tabagie,* with an assemblage of twelve persons, some of whom are playing at tric-trac, others at cards, and the rest drinking and smoking; the room is illumined by a large window on the right. Signed, and dated 1669.

Collection of Wassenaar . *Hague,* 1750. . 320 *flo.* 29*l.*
——— P. de Conti . . . 1777. . 2550 *fs.* 102*l.*
——— Chevalier Lambert . 1787. . 2555 *fs.* 102*l.*

Again in the collection of Prince Talleyrand, 1817; bought with his entire collection.

Now in the possession of Edward Gray, Esq.

11¼ *in.* by 9¾ *in.*—P.

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64. The Interior of a cottager's room, with a man and a woman sitting before a large projecting chimney, and three children near a large window on the right; one of whom is looking out, another is endeavouring to get upon the window-seat, and the third is seated in a chair: a flax wheel is standing in front, and various accessories are distributed about the room. This picture is of first-rate quality and excellence. Engraved, No. 14, Choiseul Gallery.

Collection of Choiseul . . . . 1777. . 3000 *fs.* 120*l.*
——— Beaujon . . . . 1787. . 3000 *fs.* 120*l.*

This exquisite little bijou is at present worth . . . 450 *gs.*

Now in the collection of Alexander Baring, Esq.

Exhibited at the British Gallery, 1819.

13½ *in.* by 12 *in.*—P.

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65. The Interior of a peasant's cottage, in front of which are four men and a woman, four of whom are seated at a table; the nearest one to the spectator is playing a fiddle, while a man

on his left, with a paper in his hand, accompanies him with the voice; the fifth figure stands opposite the fiddler, with a glass of liquor in his hand; a stool, with a jug on it, stands behind him. Engraved by Liart.

Formerly in the collection of Sir Joshua Reynolds.

14½ *in.* by 11½ *in.*—P.

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66. A woman, with a child in her arms, standing at the half-door of a house, the front of which is partly covered with vine branches. Signed, and dated 1667. Noticed by Descamps, then in the

Collection of the Marquis de Voyer, 1674.

——— P. de Conti . . . 1777. . 7251 *fs.* 290*l.*

——— Praslin . . . . . 1793. . 7950 *fs.* 318*l.*

——— Choiseul Praslin . . 1808. . 4990 *fs.* 200*l.*

——— M. Sereville . . . 1811. . 5020 *fs.* 201*l.*

——— Dufresne . . . . 1816. . 12,000 *fs.* 480*l.*

——— P. Talleyrand . . . 1817, bought with the entire collection, for Messrs. Gray and Allnut.

This excellent picture now adorns the collection of Edward Gray, Esq., to whom it was valued at 500 *gs.*, but would probably sell much higher.

13½ *in.* by 10½ *in.*—P.

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67. An Interior, with six figures; the principal one of whom is a man standing in front, holding a pipe in his left hand, with his back towards the spectator, and his foot on the bar of a chair; another is sitting upon a tub; a third is at the side of it, drinking; on the opposite side is a dog, licking an earthen pot; the remaining three persons are in the back of the room.

Collection of du Lac . . . . . 1768. . 1000 *fs.* 40*l.*

Now worth . . . . . 200 *gs.*

In His Majesty's collection.

Exhibited at the British Gallery, 1826 and 1827.

10 *in.* by 9 *in.*

68. An Interior. Two peasants, one with a pot of beer, the other lighting his pipe, are sitting near a barrel, which serves them for a table; a paper of tobacco, and a pot of embers, are upon the barrel. Engraved by Schmidt.

Collection of M. Gros . . . . 1778. . 360 *fs.* 14*l.*
9 *in.* by 7 *in.*—P.

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69. A Dutchman, seated, holding a pewter jug in one hand and a glass in the other. Signed, and dated 1667. Engraved by David, under the title of *Le Vieillard joyeux.*

Collection of M. Le Duc de Cossé, 1774.
Valued by the Experts du Musée, in 1816. . 600 *fs.* 24*l.*
Now in the Louvre.
7 *in.* by 5 *in.*—P.

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70. A School. The scene offers the Interior of a large old building, with a thatch covering, in which are assembled about eighteen boys and girls, the master of whom is seated in a rustic-chair, with a desk before him, placed on a platform of boards. Engraved by Ché.

Collection of Count de Boulbon.
6 *in.* by $8\frac{1}{4}$ *in.*—P.

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71. The Interior of a room, with a company of ten persons, four of whom are disposed around a table in front, two of them seated, and two standing, a fifth sits in the middle of the room playing on the violin; and under a large projecting chimney is seen a boy stirring the fire; three others are placed near a window in the back of the room playing at cards: a jug and other objects are distributed on the foreground. Dated 1663, the most successful period of the master.

Collection of M. Trouard . . . 1779. . 3700 *fs.* 148*l.*
——— Duc d'Alberg . . . 1817. . . . . 350 *gs.*
Now in the collection of Alexander Baring, Esq.
15 *in.* by 18 *in.*—P.

72. A Village Fête. Numerous figures are drinking and smoking in front of some houses; and others are playing at skittles towards the left; a woman is reposing under a beautiful tree on the middle ground; and the spire of a church, surrounded by houses, is seen in the distance.

Collection of C. Verhulst *Brussels*, 1779. . 750 *flo.* 68*l.*
Now worth . . . . . 300 *gs.*
27½ *in.* by 24½ *in.*—C.

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73. The Interior of a room: two men are seated near the chimney, one offering the other a glass of beer; a view of the adjacent country is seen through a window on the left; and various utensils are distributed about the room.

Collection of M. Nogaret . . . 1780. . 900 *fs.* 36*l.*
12 *in.* by 13½ *in.*—P.

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74. Three boors at a window, one of whom is playing on a violin, and another is offering him a glass of liquor; the surrounding wall is overspread with a vine. Etched by Ostade.

Collection of M. Nogaret . . . 1780. . 490 *fs.* 20*l.*
9½ *in.* by 7 *in.*—P.

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75. The Interior of a farm-house, with an assemblage of about twenty-four persons partaking of the various recreations of the country; amongst them are a man and a woman in the middle, dancing to the music of a fiddle, whilst others are standing round, looking on; another room, in which others are engaged in similar amusements, is seen on the left; and a dog and various accessories occupy the front-ground. Signed, and dated 1645.

Collection of M. Regaris *Brussels*, 1775. . 510 *flo.* 46*l.*
——— M. J. Pompe Van Meerdervoort, *Leyden*, 1780, 1900 *flo.* 170*l.*
Now in the collection of M. Delaserre, Paris.
18 *in.* by 28 *in.*—P.

76. The Interior of a public-house, with a company of six figures: one is playing on the violin in front; two are singing; and a fourth stands before the chimney, with the tongs in one hand, and a pipe in the other.

Collection of Duc de la Vallière . 1781. . 1600 *fs.* 64*l.*
——— Calonne . . . . . 1788. . 1202 *fs.* 48*l.*
13½ *in.* by 11¼ *in.*—P.

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77. A view of the court-yard of a country inn, with various groups of figures (eighteen in number) disposed at different distances: amongst them is a man sitting in front, by the side of a barrel, which serves for a table; and before him stands a girl, with a jug and a large glass in her hand.

Collection of Duc de la Vallière . 1781. . 1500 *fs.* 60*l.*
This is probably the picture which was sold in the collection of M. Robit, 1801 (size 15 *in.* by 14 *in.*—P.), for 1712 *fs.* 68*l.*
13½ *in.* by 11½ *in.*—P.

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78. A doctor in his study, seated at a table, covered with a Turkey carpet, on which some books and a paper are lying; he is engaged examining the contents of a urinal. Dated 1665.

Collection of Mad. Backer *Leyden*, 1766. . 500 *flo.* 45*l.*
——— Marigny . . . . 1781. (Sold with a companion already described.)
Collection of Tolozan (separately) 1801. . 810 *fs.* 32*l.*
——— M. Sereville . . . 1811. . 1500 *fs.* 60*l.*
11 *in.* by 9 *in.*—P.

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79. The Interior of a *cabaret*, with two men seated in front, the nearest of whom, dressed in a blue coat and a red cap, with a knife attached to a belt, sits on a triangular chair, leaning forward, with his elbow on his knee, and a pipe in his hand; while his companion, dressed in a puce-coloured waistcoat and blue sleeves, an apron, and his hat cocked on one side, is seated in the centre of the room, with a jug in his hand; a stool, on

which are cards, pipes, and a pot of embers, stands before them, and a dog lies asleep at their side. In the back of the room are two men at cards, and a man and a boy looking on, near a large window. This is an excellent example of the master.

Collection of M. Tak . . *Leyden*, 1781. . 525 *flo.* 47*l.*
——— Proley . . . . . 1787. . 1420 *fs.* 57*l.*
——— Montesquiou . . . 1788. . 2230 *fs.* 89*l.*

The writer has been informed, that this picture has since been sold for . . . . . 350 *gs.*

Now in the possession of Mr. Peacock,

14½ *in.* by 13 *in.*—P.

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80. A peasant seated at a table, with a glass in one hand, and a pipe in the other. Half-length figure.

Collection of Count de Merle . . 1783. . 600 *fs.* 24*l.*

5 *in.* by 4½ *in.*—P.

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81. A view of the Exterior of a *cabaret*, in front of which are a peasant, with a jug in one hand, and a glass in the other; another filling his pipe; a third smoking; and a woman standing near the house, with a can and a glass in her hands; several boors are amusing themselves at the game of golf, under a covered place, at a little distance from the house; and two children are near them.

Collection of M. P. V. Locquet . . 1783. . 925 *flo.* 83*l.*

17 *in.* by 15 *in.*—P.

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82. Three boors in front of a country inn, smoking and drinking, one of whom has a glass in one hand, and a can in the other.

Collection of M. P. V. Locquet, *Amst.* 1783. . 220 *flo.* 20*l.*
——— Calonne . . . . . 1789. . 700 *fs.* 28*l.*
——— London . . . . . 1795.

12 *in.* by 10 *in.*—P.

83. The Interior of a rustic cottage, with a party of four boors disposed round a table, at cards; the nearest of whom, to the spectator, wears a sheep-skin jacket; another of the company appears to be talking to a woman, who stands on the farther side of the table; and a third is seated on a triangular stool; three other figures are seen in the back of the room. A dog lying in front, and a great variety of objects distributed about the place, complete the picturesque effect of this admirable picture. Signed, and dated 1655.

Collection of M. Montribloud . . 1784. . 2000 *fs.* 80*l.*
Now in the collection of William Wells, Esq., of Redleaf, and worth. . . . . 300*l.*
19 *in.* by 16½ *in.*—P.

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84. A Pair. One represents a woman, pouring out beer for a man, who is sitting down; a child, on the steps of a door, and four other figures are in the composition.

12 *in.* by 10 *in.*—P.

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85. The Companion. A group of three figures at a table, with cards on it; three others are near a chimney; and the same number are near a window in the back of the room.

Collection of Dubois . . . . . 6100 *fs.* 244*l.*

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86. A boor, dressed in a black bonnet, and a waistcoat, with gray sleeves, holding a jug in one hand, and a pipe in the other. Half-length figure.

Collection of Count de Vaudreuil . 1784. . 300 *fs.* 12*l.*
10 *in.* by 8 *in.*—P.

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87. An old lawyer, dressed in a loose black gown, and a brown mantle, without sleeves, and wearing a sort of night cap, sitting in his study near a table (on which are parchments, a

register, and other objects), reading a paper, which he holds with both his hands: a curtain is suspended on the right, near a window. Half-length figure. Cited by Descamps, Vol. II.

Collection of M. Backer *Leyden*, 1766. . . 630 *flo.* 54*gs.*
———— Montribloud . . . 1784.
———— W. Champion, Esq. . 1810. . . . . 50*gs.*
10 *in.* by 8 *in.*—P.

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88. *Le Jeu de Courte-boule.* The view offers the bowling ground of a country ale-house, on the right of which are two men striking a ball through a ring, and a little boy watching them; on the opposite side are five men disposed round a table, smoking and drinking under the shade of an umbrageous tree. The scene is rendered highly picturesque by the rustic buildings which enclose the ground, and a view of the distant country. Engraved by Benezech, from a picture then in the collection of M. de Bourdonné.

Collection of M. Montribloud, . . 1784.
———— M. Geldermeester . 1800. . 675 *flo.* 61*l.*
———— Baron Thebaut . . 1817. . 1006 *fs.* 40*l.*

From the smallness of the above prices, one would infer that the picture was either a copy, or a damaged original.

12½ *in.* by 16 *in.*—P.

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89. A man, with a high-crowned hat on, sitting in an arm-chair, reading the gazette: a book-case occupies the back-ground.

Sale M. W. 1784.

6 *in.* by 5 *in.*—P.

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90. The Interior of a cottage, with several figures, seated at a table in the middle, smoking and drinking: one of them, who appears to be singing, has a can in his right hand, and is lifting up his glass with the other; another is looking on; a third lighting his pipe; and a fourth puffing the smoke from his

mouth; a boy stands near, filling his pipe; and a man and a woman are behind them, talking together on the hearth: various household objects hang against the walls; and a chair, a can, and a dog, lying down, occupy the fore-ground. The effect is clear and brilliant. Dated 1665. This is noticed by Descamps, in *La Vie des Peintres.*

Collection of Van Slingelandt *Dort*, 1785. . 3000 *flo.* 270*l.*
Exhibited in the British Gallery, 1826 and 1827.
Now in His Majesty's Collection.
14 *in.* by 12½ *in.*

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91. The Interior of a cottage, with three peasants sitting near a stool, which serves for a table: one of them is presenting a jug of beer to another, who is smoking with great composure, whilst the third is filling his pipe. The subject is brightly illumined by two large windows in the back of the room.

Collection of Van Slingelandt *Dort*, 1785. . 1905 *flo.* 171*l.*
14½ *in.* by 12½ *in.*—P.

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92. The Interior of a cottage. A boor, with a jug in his hand, is leaning upon the shoulder of another, who is seated, filling his pipe; and a pipe and a paper of tobacco are lying on a small table near them.

Collection of Van Slingelandt *Dort*, 1785. . 500 *flo.* 45*l.*
9 *in.* by 7 *in.*—P.

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93. A chemist, seated in his laboratory, stirring the fire; he is surrounded by chemical apparatus and utensils; and the back-ground is occupied by a woman and three children.

Collection of Van Slingelandt *Dort*, 1785. . 400 *flo.* 36*l.*
15 *in.* by 20 *in.*—P.

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94. The Interior of a *tabagie*, with nine figures: two men are sitting at an octagon table in the middle of the room, one (with his back to the spectator) is pouring out beer; an old man stands behind them; three peasants are talking together,

near the chimney; and three others are playing at tric-trac at a window in the back of the room

Collection of Count de Vismes . 1786. . 3601 *fs.* 144*l.*
13½ *in.* by 12½ *in.*—P.

95. A Pair. One representing a water doctor.

10½ *in.* by 8½ *in.*—P.

96. The Companion. A man reading a letter.

Collection of Bandville . . . . 1786. . 1455 *fs.* 58*l.*
———— M. Destouches . . 1794.

97. The Interior of a *tabagie*, with a party of three men seated at a table, drinking, &c.; one of them has his hand upon some newspapers, and is pouring out beer; and a woman, leaning upon a table, is in the back-ground.

8½ *in.* by 7¼ *in.*—P.

98. The Companion. Two men in a room, one of whom is seated at a table, with a gazette in his hand; the other is standing, leaning on the back of a chair: a pipe, some tobacco, and a blue and white earthen pot, are on the table. Half-length figures.

Collection of Count de Wassenaar, *Hague*, 1750, 247 *flo.* 22*l.*
———— M. Cleve . 1786. . 2000 *fs.* (the pair.) 80*l.*
8½ *in.* by 7¼ *in.*

99. The Interior of a cottage, with a company of three men and a woman; one of the former is seated at a triangular table, lighting his pipe; the other two men are at cards, by the side of a window in the back of the room, and the woman stands near them, watching their play. Engraved by Dupreel, in the Musée.

Collection of M. Proly . . . . 1787. . 1206 *fs.* 48*l.*
Valued, in 1816, by the Experts du Musée, at . 3500 *fs.* 140*l.*
Now in the Louvre.
10¼ *in.* by 8¼ *in.*—P.

100. The Interior of a country inn, with a company of seven figures; three peasants are smoking and drinking in front, near the chimney, at the side of which is a boy, caressing a dog; and two other men are farther in the room, paying the landlady their reckoning. The subject is illumined by a window on the right, through which a cottage, and some vine-foliage are seen. Signed, and dated 1648.

Collection of Beaujon . . . . 1787. . 3000 *fs.* 120*l.*
———— M. Sabatier . . . 1809. . 9001 *fs.* 360*l.*
In a sale at Mr. Christie's . . . 1827. (bought in.) 165 *gs.*

Sir Abraham Hume, Bart. has recently disposed of this picture to Mr. Thomas Barnett, 1828.

Exhibited in the British Gallery, in 1815.

16 *in.* by 14 *in.*, or 17 *in.* by 14½ *in.*—P.

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101. The Interior of a large rustic room, in which are assembled eleven persons, several of whom are drinking and smoking, round a table; and among them is a man in a green jacket and a red cap, seated with his back to the spectator; another, sitting on a form, is leaning across a woman, to light his pipe; near this group are a man playing on a hurdy-gurdy, and a boy accompanying him on the violin. Signed, and dated 1643.

Collection of Calonne . . . . 1788. . 965 *fs.* 39*l.*
———— Montaleau . . . . 1802. . 1500 *fs.* 60*l.*
———— Mr. Christie's . . 1807. . . . 105 *gs.*

16 *in.* by 22 *in.*—P.

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102. Two boors: one is lighting his pipe in an earthen pot of embers, the other is holding a glass of liquor in one hand, and a jug in the other. Half-length figures. Dated 1667. Engraved by Smith, under the title of *Des bons Amis.*

Collection of Calonne . . . . 1788. . 500 *fs.* 20*l.*
———— Sabatier . . . . 1809. . 501 *fs.* 20*l.*

Collection of Dufresne . . . . 1816. . 1050 *fs.* 42*l.*
Now in the possession of Mr. Artis.
10 *in.* by 8 *in.*—P.

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103. Peasants at a cottage door, refreshing.

Collection of Sir Laurence Dundas, Bart. . 1794. . . 42 *gs.*
16 *in.* by 14 *in.*—P.

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104. The Interior of a cottage, with a peasant family, who appear to have just finished their frugal repast; the father of the family is still seated at a table, upon which he leans, and is looking affectionately towards the mother, who is amusing a child with a pepper-box. This scene attracts the attention of a young man, standing near them, with a pipe in his hand. In the opposite side of the room, are a girl playing with a dog, and a boy leaning on the sill of a large window, looking at her; an old cradle, a flax-winder, and a great variety of household objects are distributed throughout the room. Signed, and dated 1661. Cited by Descamps, Vol. II.; then in the

Collection of M. Wassenaar . . 1760.
——— Praslin . . . . . 1793. . 10,001 *fs.* 400*l.*
——— M. Duruey . . . 1797. . 7125 *fs.* 285*l.*
——— M. Montaleau . . . 1802. . 8500 *fs.* 340*l.*

Now in the collection of Jeremiah Harman, Esq., of Woodford.

It is impossible to speak too highly of this gem; in luminous effect, and brilliancy of colour and finish, it has never been surpassed. Engraved by Le Bas, when in the Praslin Gallery, under the title of *Le Ménage Hollandois.* Mr. Tresham has introduced a print from it (engraved by Bond), in his British Gallery, and Forster has one (engraved by J. Fittler) in his collection of engravings.
13 *in.* by 11 *in.*—P.

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105. A Pair of portraits of youths, the two sons of the painter.

Collection of Praslin . . . . 1793. . 1001 *fs.* 40*l.*
——— Saint Victor . . . 1822. . 1205 *fs.* 48*l.*
$7\frac{1}{2}$ *in.* by $5\frac{1}{2}$ *in.*—P.

106. The Interior of a Weaver's Room. The industrious artizans of the apartment are placed on the left, and appear to have just finished their repast; a brick wall, with a little window in it, occupies the right; and a loom, and various suitable accessories, fill up the picture. The figures only are by Ostade, the rest is painted by Decker. Formerly in the Lubbeling and Boisset collections.

Collection of Praslin . . . . 1793. . 3000 *fs.* 120*l.*

A picture corresponding with the above is now in the collection of M. Van Loone, Amsterdam.

16 *in.* by 20 *in.*—P.

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107. A view of three Cottages, surrounded by trees. A woman, with a child near her, is on the fore-ground, scouring on a tub; and some poultry, a barrow, and other objects, complete the picture. An excellent study from nature.

Collection of M. Destouches . . 1794. . 1150 *fs.* 46*l.* 10*s.*
——— Baron Denon . . 1826. . 1120 *fs.* 45*l.*

10½ *in.* by 14 *in.*—C.

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108. Two peasants sitting before a stool, with a glass and a pipe on it; one of them has a pot of embers in his hand, and is about to light his pipe. Half-length figures.

Collection of Count de Merle . . 1784. . 500 *fs.* 20*l.*
——— M. Destouches . . 1794.

6½ *in.* by 5½ *in.*—P.

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109. The Interior of a *cabaret*, with a numerous assemblage of peasantry dancing, drinking, &c.

Collection of Calonne . . . . 1795. . . . . 350 *gs.*
In a sale at Mr. Brian's . . . 1798. . . . . 390 *gs.*

Now in the collection of G. Hibbert, Esq.

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110. The Fish Market. A composition of twenty-seven

figures; the most conspicuous of whom is a man with mustachios and a short beard, dressed in a red waistcoat and a violet-coloured jacket, seated on a tub behind his stall (on the left and front), holding a fine fish in his right hand; several other fish are lying on his stall; and a group of four figures is seen behind another stall, with three soles on it. Engraved in the Musée Français, by Classins.

Collection of Coclers and Paillet .	1799. .	3051 *fs.*	122*l.*
Valued by the Experts du Musée	1816. .	6000 *fs.*	240*l.*

Now in the Louvre.

$14\frac{3}{4}$ *in.* by 12 *in.*—P.

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111. A woman, dressed in a violet-coloured dishabille, with a white kerchief on her head, sitting with a child in her lap; a bed, with curtains of a greenish colour, occupies the back-ground. The figure is seen to the knees.

Collection of Paillet	1799. .	830 *fs.*	34*l.*

$10\frac{3}{4}$ *in.* by $9\frac{1}{2}$ *in.*—P.

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112. Dutch Courtship. The Interior of a room, with a man and a woman sitting at a little table, the former of whom is on its farther side, with a long glass of liquor in one hand, while the other is placed on the hand of the female, to whom he appears to have said something gallant, which has induced her to hold down her head. A cupboard and a large window, are in the back of the room. The figures are seen to the knees. Signed, and dated 1653. This excellent example of the master is engraved by C. Visscher.

Collection of M. Martin	1800. .	2420 *fs.*	97*l.*

Now in the collection of Wm. Wells, Esq., of Redleaf.

10 *in.* by 9 *in.*—P.

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113. A Peasant's Family. The scene presents the Interior of a kitchen, with a female surrounded by her children, sitting near a little table, on the right; towards the left are two men,

who appear to be bargaining for a dead pig, which is suspended to a ladder near them (this object has been judiciously obliterated, and a piece of beef substituted). The composition consists of eight figures, and a variety of accessories: amongst the latter is a spinning-wheel. The picture is dated 1658. It is mentioned by Descamps, and was then in the collection of M. Van Bremen.

Collection of M. Tolozan . . 1801. . 2000 *fs.* . 80*l.*
——— M. Sereville . . 1811. . 2910 *fs.* . 116*l.*

Now in the possession of Messrs. Woodburns.

12½ *in.* by 14½ *in.*—Cop.

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114. The Interior of a *tabagie*, or public-house, in which are several sailors; three of whom are sitting round a table, drinking, and playing at cards; and a group of women is seen in front of the chimney.

Collection of M. Tolozan . . 1801. . 2500 *fs.* . 100*l.*

Formerly in the collection of Sir G. Page Turner, Bart.

13½ *in.* by 22½ *in.*—P.

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115. The Skittle Players. A country ale-house, at the door of which is a woman with a child in her arms; her attention is directed to a peasant, who is seated with a can in his hand: other figures are variously engaged, a party of whom are playing at skittles, or nine pins. A village is seen in the distance. Signed, and dated 1676. Engraved in the Stafford Gallery.

Collection of M. Geldermeester 1800. . 1820 *flo.* . 164*l.*

There is also a coloured print, after a drawing, dated 1643, the composition of which corresponds with the above. Engraved by Janinet. Vanden Steen has also etched a similar composition.

Now in the collection of the Marquis of Stafford.

17 *in.* by 20 *in.*—C.

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116. A Fish Market. In front is a man at his stall, with a fish in his hand, and some turbot and other fish lying near him;

beyond this group is a woman receiving some money from another woman: numerous figures occupy the back-ground.

Collection of M. Geldermeester . 1800. . 375 *flo.* 34*l.*
16 *in.* by 14 *in.*— C.

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117. A view on a canal in winter, on which are sledges and numerous figures; a village and the spire of a church are seen in the distance.

Collection of M. Geldermeester . 1800. . 400 *flo.* 36*l.*
This is probably by Isaac Ostade.
16 *in.* by 19 *in.*—P.

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118. A *Tabagie.* In front are three peasants, disposed round a three-legged table, smoking; a fourth appears to be in high argument with them; in the back part of the room are four other figures at a table. The subject is illumined by a window.

Collection of M. Geldermeester . 1800. . 875 *flo.* 79*l.*
11 *in.* by 10 *in*—P.

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119. A company of three boors, the nearest of whom is a jovial fellow, in his shirt, holding a long glass of liquor in one hand, and lifting off his hat with the other; an old cask serves them for a table, on the farther side of which are his two companions, one of whom is playing a fiddle, and the other beating time to the music. The figures are seen half way. Dated 1659.

Now in the collection of M. Steengracht, Hague.
12 *in.* by 10 *in.*—P. (*about.*)

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120. A village ale-house, in front of which are peasants playing at bowls: two of them are engaged in the game, and a third looking on; nearer the front are two more rustics, one of whom is seated, and near them are two children at play;

various other villagers are amusing themselves in front of the house, and in the distance is seen a bleaching ground.

Collection of Smeth Van Alpen . 1810. . 1200 *flo.* 108*l.*
13 *in.* by 18 *in.*—P.

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121. A lawyer, with a desk before him, seated in his study, perusing a paper; he is dressed in a gown, and wears a green velvet bonnet, under which his gray hairs are seen. Noticed by Descamps, in *La Via des Peintres.*

Collection of Robit . . . . . 1801. . 1620 *fs* 65*l.*
9½ *in.* by 8½ *in.*—P.

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122. The Interior of a cottage, with a party of four peasants round the fire, the nearest of whom is seated with his back to the spectator; the second stands leaning on the back of a chair, on which is a jug; and the other two are seated at his side: beyond this group are a woman and a child. Engraved by J. Taylor.

Collection of M. Geldermeester, *Amst.* 1800. . 800 *flo.* 72*l.*
——— Greffier Fagel . . 1801. . . . . 150*gs.*
Now in the Marquis of Stafford's Gallery.
14 *in.* by 12 *in.*—P.

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123. An Interior, with eight figures variously occupied.

Collection of M. Pauwels, *Brussels,* 1803. . . 933 *flo.* 84*l.*
12 *in.* by 12 *in.*—P.

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124. The Interior of a room, with an arched-top window on the right, the casement of which is open, and a pleasing landscape is seen through it; at the side of the window is seated a middle-aged man, with a glass of liquor in his hand; nearly opposite to him is an old woman (also seated), with a pewter jug in one hand, and a glass in the other.

Collection of Noel Desenfans, Esq. 1802. . . . . 105*gs.*
Now in the Dulwich Gallery.
12 *in.* by 10 *in.*—P.

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125. An Interior, with three boors arranged round a little table: the one on the left, seated on a low stool, is amusing the others with a fiddle; and appears to be accompanied in the tune by his companion, who is seated opposite to him, holding a glass of liquor in his hand. Dated 1652. Engraved by Suyderhoef; the print is known under the title of *Jan de Moff.*

Now in the Dulwich Gallery, and worth . . . . . 300*gs.*
9 *in.* by 8 *in.*—P. (*about.*)

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126. A Doctor of Physic. An old gentleman, dressed in a brown gown over a black habit, and a striped velvet cap on his head, seated in his study, examining a urinal, which he holds in one hand, the other is tucked in the breast of his gown; at his side stands a table, on which are a book, lying open, another shut, and a gallipot: a door, half open, in the back of the room, shows another chamber. Engraved by Walker.

Collection of W. Beckford, Esq. 1802 (at Mr. Christie's) 73*gs.*
12 *in.* by 9 *in.*—P. (*about.*)

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127. A Doctor of Law. An old gentleman, dressed in a brown gown over a black vest, and a black hat on his head, seated in his study, perusing a paper which he holds with one hand, the other is placed on the arm of his chair; a table (on which are a quantity of papers, an ink-stand, and a book) stands by his side, and various bundles of paper are attached to a wall behind him. Engraved by Walker, from pictures then in the collection of Alderman Beckford.

Collection of W. Beckford, Esq. 1802. . . . . 48*gs.*
12 *in.* by 9 *in.*—P. (*about.*)

128. Dutch peasants regaling.

Collection of Sir S. Clarke, Bart., & G. Hibbert, Esq., 1802, 105*l.*

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129. The Interior of a *cabaret.*

Collection of Sir S. Clarke, Bart., & G. Hibbert, Esq., 1802, 290*gs.*

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130. The Interior of a room, with a company of five boors disposed round a table, which stands near a projecting chimney; two of them are engaged at tric-trac, the others are looking on; the nearest of the former is seated with his back to the spectator, wearing a cap, and dressed in a yellow jacket; his adversary stands on the opposite side of the table: a man and a woman, talking together, are seen in the back of the room; a dog is in front. Engraved by Suyderhoef.

Collection of Sir S. Clarke, Bart., & G. Hibbert, Esq., 1802, 120*gs.*
Now in the collection of C. Bredel, Esq.

12¼ *in.* by 10 *in.*—P.

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131. An Interior, with boors regaling.

Collection of Walsh Porter, Esq. . . 1803. . . . 170*gs.*

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132. A Dutch advocate perusing a deed, which he holds in his hands; and a servant waiting to present him some game when at leisure. Dated 1671. Engraved in the Stafford Gallery.

Collection of Greffier Fagel . . . . 1801. . . . 320*gs.*
Now in the collection of the Marquis of Stafford.

12 *in.* by 10½ *in.*—P.

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133. The Interior of a cottage, with a company of six persons assembled round a little table; the nearest of whom is an old

man in his shirt, and a cap on, sitting cross-legged on a stool, with a pipe in his hand; his left-hand companion is leaning back in his chair, smoking, and apparently conversing with a woman, who stands on his left; a third sits at the farther end of the table, filling his pipe; and a fat fellow, with an apron on, is sitting in the middle, with a dog lying at his feet; he seems to have just taken the pipe from his lips, to speak to a fellow-tradesman, who stands on his left, leaning upon the back of a chair: a step-ladder, a partition and a screen, occupy the right; and a projecting chimney is in the back of the room, on the left. This picture was painted in the master's best time, 1663, and possesses all those properties for which he is so justly esteemed: the composition is excellent; the drawing correct; the colouring brilliant and clear throughout, and of the highest excellence in the finishing.

Collection of Holderness . . . . 1802. . . . 305 *gs.*
——— Sir G. Page Turner, Bt. 1815. . . . 335 *gs.*
——— Lord Charles Townshend, 1819. . . . 410 *gs.*
In the sale of A. De la Hante, Esq. . 1821. . . . 400 *gs.*
Sold by the writer to William Beckford, Esq. 1824.
Exhibited in the British Gallery, 1818.
Now in the collection of William Beckford, Esq.
$12\frac{1}{2}$ *in.* by 16 *in.*—P.

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134. An Interior, with boors drinking.

Collection of Holderness . . 1802 (Lord Gower) . 21 *gs.*

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135. The Interior of a *tabagie,* with a company of ten figures: two men and a woman are before a chimney on the right; and one of the former is sitting, with his hat in one hand, and a glass of wine in the other, which he offers to the woman, who is leaning on a table, at which five persons, and an old fellow playing on the hurdy-gurdy, are seated; the room is illumined by a window with vine branches before it; and a

stool, with a cushion on it; a pipe, &c. are amongst the accessories. Signed, and dated 1653.

Collection of Van Leyden . 1804 . 5001 *fs.* . . 200*l.*
14 *in.* by 19½ *in.*—P.

136. The Interior of Ostade's painting room. The master has introduced his own portrait, and represented himself sitting before his easel, dressed in a high bonnet, with his palette on his hand; two boys are in the background, grinding and preparing colours; and various objects relating to the art are scattered about the room, which is illumined by a large window on the right. Etched by the artist himself. This picture has become a little dark from time, and was evidently painted in the artist's old age. Descamps mentions this picture, which was then in the collection of M. Bouxière; and also a second, of a similar subject, in the Amsterdam Gallery; and a third is in the Dresden Gallery.

Collection of Grand Pré . 1809. . 2901 *fs.* . . 116*l.*
——— Count Pourtales 1826. . . . . 105*l.*
16 *in.* by 13 *in.*—P.

137. The schoolmaster.

Collection of Mrs. Gordon . 1808. . . . . 40 *gs.*

138. The Interior of a room, with a numerous assemblage of peasantry, among whom, and in the middle, are a man and a woman dancing (the former without shoes) to the music of a violin, played by a man mounted on a bench; on the right side and front are a boy playing with a dog, and a girl with a doll: a variety of incidents corresponding with a festive meeting is depicted throughout the company. An open door, at the end of the apartment, affords a view of the distant landscape. Signed, and dated 1675. This capital picture is remarkable for its powerful colouring and effect; and

although it was painted in the sixty-fifth year of the artist's age, yet the same careful finishing pervades every part, as any of his earlier works possess.

Collection of Monsieur de Calonne.
———— Edward Coxe, Esq. . 1807. . . . 355 *gs.*
———— John Dent, Esq. . . 1827. . . . 465 *gs.*
Exhibited in the British Gallery, 1815.
Now in the possession of Richard Foster, Esq.
18 *in.* by 15½ *in.*—P.

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139. A Country Fair. This pleasing scene exhibits a perspective view of the street of a Dutch village, with detached cottages on each side, the nearest of which to the spectator stands on the right, with a company of peasants in front of it, smoking and drinking; among them may be observed a boor, in a pink jacket, sitting on a form, and another standing behind him, with his foot on the seat, smoking his pipe; their attention is directed to an old man at their left, playing a hurdy-gurdy, accompanied by a boy on a fiddle: on the right of the two peasants is a jovial fellow, seated in an arm-chair; a woman leading a child is at the door of the house, and a peasant is seated at its side, near whom is a boy, amusing himself with a dog. On the opposite side of the picture the eye looks up the street to the booths of the fair, around which are assembled groups of figures. This capital picture possesses, in a high degree, the rich harmonious tones of colour and truth of gradation which distinguish his best works.

Collection of Lord Rendlesham . . 1806. . . . 150 *gs.*
Now worth . . . . . 350 *gs.*
In the collection of William Wells, Esq. of Redleaf.
17½ *in.* by 24 *in.*

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140. An Interior, with boors drinking, &c.

Collection of Lord Rendlesham . . 1806 . . . 175 *gs.*

141. A peasant, leaning on his elbow at a window, with a pipe in his hand.

Collection of M. D. Jongh, Rotterdam, 1810.
———— Count Pourtales, 1826, (by Mr. Phillips) 17 *gs.*
10 *in.* by $8\frac{1}{4}$ *in.*—P.

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142. Dutch boors.

Collection of W. Champion, Esq. . 1810. . . . 41 *gs.*

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143. An Interior of a *cabaret*, with boors.

Collection of Lucien Buonaparte . . 1816. . . . 63 *gs.*
15 *in.* by 13 *in.*—P.

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144. A view in front of a village *estaminet*, or ale-house, with a covered way of trellis-work, and a vine growing over it. The company consists of a man sitting on the fore-ground, with a pipe in his right hand, and his hat in the other, apparently talking to a woman, who is standing with a jug in one hand, and the other resting upon a tub, which serves for a table, and on it are a pipe, a glass, and a handkerchief; another man is approaching, with an earthen pot of embers in one hand, and a pipe in the other; and six other figures (men, women, and children) are distributed about the picture, in which are also introduced fowls, dogs, bird-cages, and a distant landscape.

Collection of M. Smeth Van Alpen 1810. . 4600 *flo.* 414*l*
Again in a sale by Le Brun . . 1811. 12,001 *fs.* 480*l.*
26 *in.* by 23 *in.*—P.

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145. The Interior of a peasant's cottage, with two men seated before the chimney; one of them is offering a child a glass of liquor, the other arranging the fire with the tongs; and another man is standing in the corner of the room, smoking his pipe near a window, which illumines the chamber. This picture

is distinguished for its brilliant effect. Signed, and dated 1655.

Sale of Laneuville . . . . . 1811. . 2500 *fs.* 100*l.*
Sold by the Writer . . . . . 1825. . . . . 250 *gs.*
Now in the collection of William Beckford, Esq.
14 *in.* by 12½ *in.*—P.

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146. The Interior of a Peasant's Cottage. The peasant father is seated at the side of a table, on which are bread and cheese, &c., and looking with pleasure at his child, whilst the mother is amusing it in her lap with a doll; a boy, standing in front, is eating a mess of pottage, and a dog, with his feet on a stool, appears to be petitioning for a part of it: the light is admitted at a large window on the right, with vine foliage before it. Signed, and dated 1668.

Collection of M. S. Van Alpen, *Rott.* 1810. . 5000 *fl.* 450*l.*
Again in La Fontain's sale, 1811, (at Mr. Christie's.) 1000 *gs.*
The latter sum is an artificial price, the picture having been previously sold.

This excellent picture is remarkable for its brilliant display of chiaro-scuro, and its extraordinary power of colour. The window is indeed a magical deception in art. It might, however, be wished that the artist had not placed his point of sight so high, as it gives the appearance of an ascent to the apartment.

Exhibited in the British Gallery, 1826 and 1827.
Now in His Majesty's Collection.
21 *in.* by 16 *in.*—P. (*about.*)

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147. The Interior of a public-house, with a company of ten figures, two of whom are playing at tric-trac, and two others are looking on, and smoking their pipes.

Collection of Solirene . . . . 1812. . 2400 *fs.* 96*l.*
11 *in.* by 14 *in.*—P.

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148. The Interior of a room, with two peasants seated near

the chimney; one of them is holding a glass and a jug, the other stooping, and smoking his pipe. Dated 1666.

Collection of Solirene . . . . 1812. . 1765 *fs.* 70*l.*
Now in the collection of M. Valdou, Paris.
12 *in.* by 9 *in.*—P.

149. An Interior, with boors playing at cards.

Sale of John Parke, Esq. . . . 1812. . . . . 170 *gs.*

150. The Interior of a cottage, with several boors seated round the chimney; one of them is apparently speaking to a woman, who is standing near him; and a boy stands before the fire, warming himself: this part of the picture is illumined by a lighted lamp, which stands in the chimney corner; and the back-ground by the moon shining through the window.

Collection of Muilman . . *Amst.* 1813. . 425 *flo.* 38*l.*
16 *in.* by 13½ *in.*—P.

151. A pair of Interiors. In one are some villagers, seated round a table (on which are a pot of embers and a glass), smoking and drinking.

7½ *in.* by 6½ *in.*—P.

152. The Companion. Three peasants sitting before the fire, and a fourth standing in front near a table, on which are a jug of beer, a pot of embers, and a glass.

Collection of M. Muilmans . . . 1813. . 255 *flo.* 22*l.*
7½ *in.* by 6½ *in.*—P.

153. An Interior, with three boors smoking, drinking, and playing at cards: the middle figure has a red cap on his head.

Collection of Hart Davis, Esq. . . 1814. . . . 150 *gs.*
Exhibited in the British Gallery, 1815; and then the property of J. Graves, Esq.

154. The Rustic Concert. An Interior, with two men and a woman grouped round a little table; the latter is singing from a music book, which she holds with both hands, and is accompanied by one of the former, who sits opposite to her, touching the violin with his fingers; the other man stands between them, playing on the violoncello. A freely-painted picture. Dated 1673.

Collection of Baroness Thoms, *Leyd*, 1816. . 1010 *flo.* 91*l.*
——— Rynders . . . . 1821. . 370 *flo.* 33*l.*
It was afterwards purchased by the Writer for . . . 92*l.*
Now in the possession of Edmund Wood, Esq. of Chichester.
10½ *in.* by 9½ *in.*—P.

155. A cobbler in his stall, surrounded by the implements of his trade; and a man seated near him, smoking his pipe: the stall stands against a picturesque house, which is covered with vine foliage. Engraved under the title of *Le Savetier.*

Collection of Dufresne . . . . 1816. . 1510 *fs.* 60*l.*
14 *in.* by 12 *in.*

156. The Interior of a *cabaret*, with a company of eight persons: near the middle and front stands a rustic table, with a plate of ham and a pot of embers on it; and at the right of the table are seated a fat Dutch woman and a jovial fellow, who is taking liberties with her. Opposite this couple stands a short stout man, who, in rising from his seat, has thrown it over; two rustics are at a little distance from the table, one of whom is about to drink, the other is smoking; and two others are paying their reckoning.

Collection of Baron Thibaut, *Paris*, 1817. 2500 *fs.* . 100*l.*
9½ *in.* by 11¼ *in.*—Cop.

157. The Interior of a room, with a company of two women and three men, seated at a table, which stands on the right of the picture, near a boarded partition; the attention of the party is directed to one of the women, who is in front, and appears to

be singing from a music-paper, which she holds in her hand, accompanied by a fiddler, who stands on her right; in front are a three-legged stool and a pot; and in the back-ground are seen four other figures. Dated 1655.

Collection of W. Smith, Esq. M.P. 1819 (sold privately.) 250 *gs.*
The Writer has since offered 350 *gs.* for it, which was refused.
Now in the collection of Chevalier Erard, Paris.
20½ *in.* by 18½ *in.*—P.

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158. A Landscape with Cottages. In front of the latter are assembled about ten peasants, some of whom are playing at skittles, and one of them is in the act of throwing the ball; another is lolling on a form, at the left of the player; while a third stands at the half-door of a house, looking on: a picturesque pump is seen in the middle distance.

Exhibited in the British Gallery, 1819.
Now in the collection of George Hibbert, Esq.
16½ *in.* by 19½ *in.*—P.

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159. The Interior of a cottage, with a party of peasants sitting round the chimney, in conversation, and drinking; amongst them stands a woman, with a can in her hand.

Collection of M. Schimmelpenninck, *Amst.* 1819, 549 *flo.* 49*l.*
16 *in.* by 13½ *in.*—P.

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160. A landscape, with figures playing at bowls, and others looking on.

Collection of Willett Willett, Esq. 1813, (bought in) 88 *gs.*
Again, in a sale at Mr. Christie's . 1819. . . . . 77 *gs.*

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161. A peasant, in a violet-coloured vest, and a black hat, leaning upon the sill of a window, with a pipe in his hand.

Collection of Le Rouge . . . . 1818. 1650 *fs.* 66*l.*
———— Count Pourtales, *London*, 1826. . . . 20 *gs.*
12 *in.* by 9 *in.*—P.

162. The Companion to the last. A sailor at a window, with a paper in one hand, and his spectacles in the other.

Collection of Le Rouge . . . . 1818. . 1005 *fs.* 40*l.*
12 *in.* by 9 *in.* –P.

163. An Interior, with boors playing at draughts, or tric-trac.

Sale of Robert Norman, Esq. 1818, (at Mr. Christie's) 133 *gs.*

164. The Interior of a room, with a shoemaker seated in front, with a cask by his side; he appears to have just taken the cup from his lip, to speak to a man, who has a pipe in his hand, and stands leaning against the chimney, in the corner of which a cat is sleeping; two boors, at a table, and a girl serving them, are in the back of the room.

Collection of St. Victor . . . . 1822. . 1361 *fs.* 54*l.*
From the collection of the Duke de Cossé.
9 *in.* by 7 *in.*—P.

165. A Village Fair. A row of cottages, and several stalls and booths, occupy the right, and numerous figures are dispersed throughout the busy scene; amongst them is an old woman, sitting in a chair by the side of a cask, and distributing drink to those around her.

Collection of St. Victor . . . . 1822. . 1520 *fs.* 61*l.*
9 *in.*—P. (*round.*)

166. Five boors at a window, which is divided in the middle; two of them are leaning upon the sill; another has a cap in one hand, and a glass in the other, and appears to have said something which has excited the laughter of one of them.

Collection of St. Victor . . . . 1822. . 2400 *fs.* 96*l.*
Now in the possession of Chevalier Claussins, Paris.
13 *in.* by 15 *in.*—P. (*about.*)

167. The Interior of a room. A piece of red cloth, a blanket and a white hat, are lying upon an old chair; a plate of meat, an old pair of shoes, and a jug, are on the ground; and an old woman is seen in the back of the room.

Collection of St. Victor . . . . 1822. . 600 *fs.* 24*l.*
Now in the collection of Lord Wharncliffe.
11 *in.* by 8 *in.*—P.

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168. The Companion. A study from nature, being a view taken from the back court of a cottage, with a vine growing against it; a pump, a pail, a wooden bench, and various other objects of still life, are in the middle; and a garden gate, with a figure near it, is seen in the distance.

Collection of St. Victor . . . . 1822. . 421 *fs.* 17*l.*
——— The Writer . 1828, (sold by Mr. Stanley) 28 *gs.*
Now in the possession of —— Slater, Esq.
11 *in.* by 8 *in.*—P.

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169. A Dutchman standing to read some bills, which are stuck up against a house, holding his spectacles up with his left hand; a wooden bench, with a plate on it, is near the building; and some small figures are seen in the distance. This is a picture of very good quality.

Collection of St. Victor . . . . 1822 . 850 *fs.* 34*l.*
——— Count Pourtales, 1826, (by Mr. Phillips) 45 *gs.*
5 *in.* by 4 *in.*—P.

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170. The Interior of a *tabagie*, with a company of eight figures; the most conspicuous of whom is a jovial fellow, in a blue jacket, seated on a stool in the middle and front, throwing himself back in mirthful hilarity, and apparently singing some favourite ditty, to which he gives expression by raising his glass; an old fiddler is on his left, seemingly waiting to take up the chorus; and near him is a child in a

white hat, lolling on a stool; the rest of the company are disposed round a table, joining in the song; and amongst them is an old woman, with a can in her hand: various accessories are distributed about the room, in which are a chimney (with doors on each side of it), shelves, cupboards, and other objects. Signed, and dated 1656.

Collection of Prince Galitskin, *Paris*, 1825 . 13,030 *fs.* 521*l.*
———— Joseph Barchard, Esq. 1826 (Mr. Christie's) 545 *gs.*
11 *in.* by 14 *in.*—P.

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171. The Interior of a cottage, with two peasants sitting opposite each other at a table, drinking a bottle of wine; a child stands at the end of the table, looking at them; and the mistress of the house is busy at the fire.

Collection of M. Lapeyrière . . 1825. . 4205 *fs.* 168*l*
16 *in.* by 13½ *in.*—P.

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172. A portrait of the painter himself, dressed in a cap and a cloak, with a plain white collar falling over it, and his right hand raised to his breast; a bust of Adrianus (probably introduced in allusion to the painter's name) stands by his side. This is the only picture, by the master, of the size of life, that the writer has seen.

Collection of Lord Radstock . 1826, (at Mr. Christie's) 170*l.*
Now in the collection of Mr. Emmerson.
30¼ *in.* by 26 *in.*—C.

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173. Three boors at a table, smoking and drinking; one of them (intended for the artist himself) is in the act of filling his glass with liquor; the interior of the apartment represents a shop; and a woman is employed at the counter.

Collection of Lord Radstock . 1826, (Mr. Emmerson) 88 *gs.*
Now in the collection of Mr. Emmerson.
9 *in.* by 7½ *in.*—P.

174. A view in the back court of a house, rendered picturesque by the introduction of various accessories; amongst them are a pantry window, with weather boarding over it, and a pump on one side and a vine on the other; close to the front, and on the ground is an earthen colander, with two fine haddocks in it; a little farther are two others, lying upon a board, which is placed across a pail; and near them is a large washing tub, set up to drain, with a flannel lying at the top of it, and a pitcher inside: other objects are distributed about the place, to perfect the composition.

It is difficult to conceive how a picture composed of materials like those just described could be made interesting, yet such is the fact; and however insignificant the objects may be, if they are skilfully arranged, faithfully expressed in drawing and colour, and well relieved by a happy display of chiaro-scuro, the picture will always possess a charm, and an attraction sufficient to satisfy the real amateur of art. Of this class is the Ostade in question, which may be cited as a model of perfection in objects of still life.

Collection of M. Le Baron Denon 1826. . 7410 *fs.* 296*l.*

Bought by Mr. Emmerson, who has since sold it to William Wells, Esq. of Redleaf, in whose choice collection it now is.

18 *in.* by 14 *in.*—P.

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175. A Pair. One represents a young woman seated near a window, crossed on the outside by vine branches, she has one hand on the knob of her chair, and is taking a glass of beer from a table with the other.

10 *in.* by 8 *in.*—P.

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176. Companion. A peasant seated near a table, filling his pipe; he is dressed in a violet-coloured waistcoat, and a gray mantle.

Collection of M. Le Baron Denon 1826. . 3005 *fs.* 120*l.*

10 *in.* by 8 *in.*—P.

177. The Interior of a *cabaret*, with a group of four figures disposed round a table, near a side window; two other boors are seen in the back of the room.

Collection of M. Zachary, Esq. . 1828. . . . . 128 *gs.*
12 *in.* by $10\frac{3}{4}$ *in.*—P.

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178. The Interior of a rustic cottage, with a variety of picturesque objects distributed in every part; and near a projecting chimney on the left, are a woman seated in a low chair, suckling a child; a man standing by, cutting a slice of bread, and two boys at a table; the nearest of whom, in a yellow jacket, is drinking, and the other is playing with a dog. Dated 1647. Etched by Ostade.

Now in the collection of G. Morant, Esq.
18 *in.* by 13 *in.*—P. (*about.*)

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179. An Interior with a group of three boors and a female, disposed around a little stool, the nearest of whom is a jovial fellow with a pitcher and a pipe in his hands; his companion sits in a tub chair opposite, leaning forward to light his pipe at a pot of embers; the woman is seated on the farther side of the stool, and the remaining figure stands behind her, with a glass of liquor in his hand.

Engraved by Suyderhoef.

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180. A Woman buying fish, at the door of a cottage. The composition consists of a female with a child in her arms, whose attention is directed towards a man occupied cleaning a haddock on a form, another fish of the same kind lies near him, and on the farther side of the bench are a youth and a child looking on. The figures are seen to the knees. This picture is distinguished for its breadth of effect and brilliancy of colour. Dated 1669. It is probably the one noticed in the sale of the Leendort de Neufville's collection, 1765.

Now in the collection of W. D. Acraman, Esq. Bristol.
$15\frac{1}{2}$ *in.* by 13 *in.*—C.

181. The Interior of a rustic cottage, in the centre of which are a man, a woman, and a child; the former is seated on a stool, winding flax; his awkwardness appears to excite the laughter of the woman, who is spinning; a dog lies asleep near her. Engraved by J. de Visscher.

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182. An Interior, with two men and a woman, the nearest of whom is a merry fellow, dressed in a jacket, and a large cap, seated on a cask, holding a long glass of liquor in his hand, and is apparently giving the health of his comrade, who sits by his side; a pipe, and a paper of tobacco, lie on a little table before them; the female is busy near a chimney in the back-ground. The figures are seen to the knees. Engraved by J. Suyderhoef.

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183. A company of six men and two children, in front of a cottage; the principal group consists of four men assembled round a table in the middle and front; two of them are playing at backgammon, while a third, leaning both hands on the table, stands watching the game; a light thatch covering extends over them. Engraved by J. de Visscher, and also by Marrebeek.—The same, with variations, is engraved by Janinet, from a drawing by Ostade.

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184. The Interior of a rustic cottage, with a company of four men and a woman arranged at a table in the middle; the nearest of the former is seated with his back to the spectator, his opposite companion (also seated) holds a jug and a glass in his hands, and appears to be inviting the woman to drink; near the latter is a dog, and in the opposite side are two children at a little stool. Etched by Ostade.

(*oblong.*)

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185. The Interior of a large barn, with a company of about nineteen figures (apparently beggars): amongst them are a boy

playing the hurdy-gurdy, and a man the fiddle; the latter has his back towards the spectator. Engraved by J. de Visscher.

186. The Interior of a *cabaret,* with a company of six men, a woman, and a child; the nearest of the former sits in a triangular chair, with a glass of liquor in his hand, and is turned towards an old fellow, who has his arms round the woman, both her hands being engaged in holding the child, which stands by her side; opposite to this group are two men seated on a form, one of whom is smoking, the other filling his pipe. Engraved by W. Baillie.

187. The Interior of a cottage, with a company of four men and a woman, disposed round a table: one of the former is seated on a form, with his back to the spectator, leaning his elbow on a table, smoking a pipe; another sits in a chair, resting his hand on the table, in which he holds a long glass of liquor: the woman is in the act of taking a glass from a man who stands by her side scratching his head. Engraved by W. Baillie.

(*upright shape.*)

188. A view in the back court of a picturesque cottage, with a vine growing against it, and a hen-coop attached to the wall: the figures, which enliven it, consist of two children playing with a dog; an old woman opening mussels; and two children and a man at the entrance door, looking at her. Dated 1675. There is a print by Janinet, in colours, done from the original drawing for this picture.

Exhibited in the British Gallery, 1815.
Now in the Collection of Thomas Hope, Esq.
18 *in.* by 15 *in.*—P.

189. A country ale-house, by the road-side, against which is attached some trellis-work, overspread with a vine: at this end

of it are four peasants, ranged round a table, smoking; their attention is directed to a poor piper, who stands near them, and close to whom is a little boy: various other figures are distributed over the scene. Dated 1659.

Now in the collection of Thomas Hope, Esq.

10 *in.* by 12 *in.*—P. (*about.*)

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190. A woman leaning on the half-door of a house, conversing with a peasant, who appears to have said something which pleases her, and is presenting her a piece of gingerbread; the front of the house is adorned with a vine. The figures are seen to the knees.

Now in the collection of Thomas Hope, Esq.

10 *in.* by 8 *in.*—P. (*about.*)

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191. Ostade, with his wife and family. This interesting picture represents the Interior of a handsome apartment; on the right and front of which is seated the artist, with his wife by his side, whose hand he affectionately holds; before them are distributed five girls, two of whom are seated, while their only son stands respectfully behind his father's chair. A young man and a woman, supposed to be the painter's brother and his wife, stand on the farther side of the group, in the centre of the room. The dresses of the whole (with the exception of two of the children, who are in gray) are composed of black silk, relieved by white tippets, caps, and collars. This uniformity of colour and dress exhibits the grave simplicity of the Dutch character and manners, and shows how scrupulously correct the artist has been in portraying the general as well as the individual likeness of his family, and, consequently, of the costume of the period. Engraved in the Musée.

This capital picture was valued by the Experts du Musée, in 1816, at . . . . . 25,000 *fs.* . 1000*l.*

Now in the Louvre.

24 *in.* by 28½ *in.*—P.

192. Peasants assembled under a vine-trellis, in front of a *guinguette*, or ale-house. The principal group is composed of two men, and a woman; the former appear to have been gambling, and a dispute has arisen, which has induced one of them to rise hastily from his seat (a form), which has, in consequence, fallen over; several cards lie scattered on the ground, and others are on a tub, which serves for a table; on the farther side of it is seated the female, who, in the bustle, has carefully caught up the jug of liquor and glass. The quarrel attracts the attention of a man, seated on a basket near them; while a fiddler, standing at a distance, continues to scrape his instrument. Three men and a woman are near the door of the house; an old pump and a pail are on the same side and front. Engraved in the Musée.

Formerly in the Louvre.

12 *in.* by 14½ *in.*—P

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193. The Interior of an *estaminet*, with a company of ten persons: the nearest of whom to the spectator is a woman with a long glass of liquor in her hand, seated in a chair, and apparently speaking to a man, who stands before her, with one hand to his hat; behind her is a man drawing liquor from a cask; and near him another, with a fiddle: on the opposite side are a man (seen in a hinder view) and a woman with a child in her lap, sitting on a form; three more figures are at an arched-top door, at the end of the room. Engraved in the Musée.

18 *in.* by 14 *in.*—P.

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194. An Exterior. A company of five men and a woman, disposed round a table, under a vine-trellis, in the court or garden of a *guinguette;* one of the former, who is seated on a stool, in front, is in the act of taking a glass of liquor from his comrade, who has risen from a form, with a pewter jug in his hand, to present it: beyond these are four others, near a shed;

and at the side is seen a bagpiper, playing his instrument; and two persons, at the half-door of the house, listening to the music. Engraved in the Musée Français.

This, and the two preceding pictures, were obtained by conquest in 1806; and restored by the same means in 1815.

18 *in.* by 15 *in.*—P

195. *Le Ménage rustique.* The interior of a room, with a woman rocking a child in a cradle.

Valued by the Experts du Musée, in 1816, at 3000 *fs.* 120*l.*
Now in the Louvre.

196. The Interior of a peasant's cottage, with a company of four boors, and a woman: one of the former, seated on a stool, in front, with his back to the spectator, is playing a fiddle; a table is placed near him, on the farther side of which are seated a man and a woman, and another man stands behind them: the attention of the two former is directed towards a merry fellow, who appears disposed to dance, and has a glass of liquor and a jug in his hands. The room is illumined by a large window, on the right; under which is a boy looking into a cupboard: a dog lying asleep, in front, and a variety of picturesque objects add to the interest of the piece.

Now in the collection of Paul Methuen, Esq.

11 *in.* by 14 *in.*—P.

197. Companion to the above, represents boors quarrelling. The composition consists of five men and two women, in a cottage: two of the former have been gambling, and a quarrel has ensued; in the scuffle, a cask (which has served for a table) is overturned, and one of them has seized his adversary by the collar, and is about to strike him with his fist; a third man is interfering, to prevent mischief; while a fourth, who seems

eager to join in the fray, is held on his seat by a woman; the hubbub has attracted the attention of a man and a woman, who are entering the room at a door in the middle: a dog barking, and numerous objects, contribute to complete the picturesque effect of the whole. These pictures are dated 1647.

Now in the collection of Paul Methuen, Esq. Corsham House, and worth . . . . . (the pair) 500 *gs.*

11 *in.* by 14 *in.*—P.

198. An Interior, with a group of three figures: a woman, with a child in her arms, sits on the right, with her back towards a window; and opposite to her is a boor, seated on a tub, with a basin of soup in his hand; the third figure stands on the right of the woman, leaning his hand upon the window sill. The figures are seen to the knees.

Collection of Geldermeester . . 1800. . 1325 *fl.* 119*l.*

Exhibited in the British Gallery, 1826 and 1827.

Now in the collection of His Majesty.

13 *in.* by 12 *in.*—P.

199. The Interior of a room, on the right of which are five men and a woman round a table; the nearest of whom (to the spectator) has a jug in one hand and a glass in the other, and seems to be talking to his opposite neighbour, who has a pipe in his mouth; beyond the former is a fellow in the act of blowing his nose, near him are two children playing at a stool; and behind the chair of the nearest boor is a dog gnawing a bone. Dated 1656.

Exhibited in the British Gallery, 1826 and 1827.

Now in the collection of His Majesty.

15 *in.* by 12 *in.*—P. (*about.*)

200. An Interior, with a party of three men and a woman round a table on the right: the nearest man is seated with his back to the spectator; the next to him is standing, playing on

the fiddle; the third man and the woman are seated on the opposite side of the table, singing from a music-paper, which they hold in their hands; behind them stands a boor with a pipe, and farther in the room are two children. Dated 1656.

Exhibited in the British Gallery, 1826 and 1827.
Now in the collection of His Majesty.
18 *in.* by 22 *in.*—P. (*about.*)

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201. Peasants regaling in front of a country ale-house; several of them are ranged round a table, while others are dancing; and amongst the company is a jovial fellow, seated in a corner, with a jug in his hand, looking at a boor dancing: there are about fifteen figures in the composition, besides others in the back-ground. Dated 1670.

Collection of M. Wassenaar Obdam, *Hague*, 1750. 2160 *fl.* 194*l.*
Now in the collection of Van Loone, *Amst.* and worth . 350*l.*
17 *in.* by 22 *in.*—P.

202. The Interior of a room with a large projecting chimney, round which are disposed nine persons; one of them is seated in front of the fire, with a pipe in his hand; his attention is directed to a man, who stands with his back towards it; next to whom, and close to the chimney, is seated a child, a woman with a glass in her hand, and a child standing by her, is seated on the opposite side of the fire-place; a variety of picturesque objects complete the composition of this picture, which is illumined by a window at the side of the chimney. Dated 1656. Engraved by Visscher.

Now in the collection of M. Six Van Winter, *Amst.* worth 450 *gs.*
17 *in.* by 13½ *in.*—P.

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203. The Adoration of the Shepherds. The view exhibits the Interior of a stable, in front of which, and on the right, is seated the Virgin, looking with affectionate attention at the

infant, who lies in a crib near her, around whom are assembled four men, a woman, and a child in adoration; St. Joseph is seated behind the Virgin with a book in his hand; and near an arched door in the back of the stable are seen two figures with an ass. Signed, and dated 1667. This admirable picture was painted in the artist's most successful time, and is finished with extraordinary care and brilliancy of colour; in addition to these charms, it possesses the singular interest of representing the portraits of the painter and his wife, in the characters of Joseph and Mary; the other figures personate members of his family.

This picture was formerly in the possession of Madame de Reuver, of Haerlem, 1736, when it was sold, with a small collection, for 40,000 florins, to the Prince of Hesse Cassel, from whose gallery the chances of war in 1808, transferred it, with many others, into the apartments of Josephine, at Malmaison; at the distribution of which collection it was purchased by Mr. Delahante, and sold to J. Webb, Esq.; from whom it passed to the present proprietor (in 1823), Chevalier Erard, Paris, and is correctly valued at 1000 *gs.*

18 *in.* by 16½ *in.*—C.

204. The Interior of a room, in front of which, on the left, are four peasants round a table, two of whom are engaged at a game of tric-trac, while the other two stand watching the play; a little farther in the room is seated a fifth, leaning his elbow on a chopping-block, and lighting his pipe; close to him stands another, apparently talking to two women; at the farther end of the room are three persons round a fire; and in front lies a three-legged stool. Dated 1674.

Now in the collection of Count Perigaux, 1825, Paris.

12 *in.* by 10 *in.*—P. (*about.*)

205. Companion. An Interior, with a large chimney on the left, in front of which are four figures; the nearest of whom is seated on a low stool, with his back towards the spectator;

another is standing facing the fire with his pipe, and the remaining two are seated; in the opposite side of the room is a long table, parallel with two windows; near this end of the table is a child with some cake in its hand, at which a dog is wistfully looking; a little farther are two men playing at tric-trac, and two others looking on; and at the farther end of the table are two more at cards. Dated 1674.

Now in the collection of Count Perigaux, 1825, Paris.

12 *in.* by 10 *in.*—P. (*about.*)

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206. Under the shadow of some trees are seated two peasants, one of whom is smoking, and the other preparing to drink; their attention is directed to a woman, who is leaning on the back of one of the seats; a gun and a pouch are lying on the seat near them; in the distance are four other figures' and beyond them some picturesque cottages. This excellent picture is dated 1671.

Now in the Musée at Amsterdam.

16 *in.* by 12 *in.*—P.

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207. The Interior of a *cabaret* with three boors, two of whom are seated at a three-legged stool, which serves as a table; one of them has a jug and glass in his hands, the other is lighting his pipe, and a third is standing near a buffet, filling his pipe.

Collection of Amsterdam Musée, sold by order of the Directors, in a public sale . . . . . 1828. . 1505 *flo.* 135*l.*

15$\frac{1}{4}$ *in.* by 12$\frac{1}{8}$ *in.*—P.

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208. The Interior of a rustic room, with an arched-top door at the side, and a company of eight persons, the nearest of whom to the spectator are three men disposed round a table in the middle and front; one of them holds a jug in his hand, and appears to be speaking to his opposite comrade, who is lighting a pipe at a pot of embers; the third is on the farther

side of the table, tuning a fiddle; a child sits by the door eating a cake, and a dog is watching her; a woman, leaning on a chair, stands near the table, and three other figures are at the end of the room. This superlative picture is dated 1662.

Engraved in the Musée Français, by Bovinet.

Now in the Hague Gallery.

17 *in.* by 14 *in.*—P.

209. The Exterior of a picturesque cottage, overspread with a vine, in front of which is a poor fiddler conducted by a boy; his music attracts the attention of a woman and two men, who stand within the half-door of the house, and appears also to delight a jovial fellow sitting by the side of the door, with a jug in his hand; three children and a dog are also near it, and two other children are at the extremity of the group. Dated 1673; also a perfect example of the master.

This and the preceding are engraved in the Musée Napoléon, and by Bovinet, in the Musée Français; they were removed from the Louvre in 1815.

The above pair are worth . . . . . 1200 *gs.*

Now in the Hague Gallery.

16 *in.* by 15 *in.*—P.

210. The Interior of a *cabaret*, with a company of peasants assembled at a round table, amongst whom may be distinguished a butcher and a miller drinking together; a mechanic lighting his pipe; and another sitting behind him asleep, near a large window, which illumines the room; in the back part of which is a second company, and an old woman waiting on them.

This picture is dated 1662, and may be classed among the best works of the master; its present value is about . . . 500 *gs.*

The above is probably the picture which was sold in the collection of M. Hasselaar, at Amsterdam, in 1742, for . . 430 *flo.* 38*l.*

Now in the Dresden Gallery.

15 *in.* by 13 *in.*—P. (*about.*)

211. The Interior of Ostade's painting room, in which he has introduced a portrait of himself, occupied before his easel. Numerous objects appropriate to the art are distributed about the room, which is brightly illumined by a large window; an ascent of a few steps, at the end of the apartment, leads to a cabinet, in which is seen a man preparing colours. This picture is dated 1663, and is of equal excellence with the above, to which it forms a companion. A similar subject occurs twice in the Catalogue.

Drawn in Lithography, by E. Allesson; value about . 500 *gs.*

Now in the Dresden Gallery.

15 *in.* by 13 *in.*—P. (*about.*)

212. An Interior, with a company of sixteen figures, most of whom are quarrelling and fighting; amongst them is a woman pulling away a man, who has got his adversary under him; and near this group are a woman and a boy, holding a man who is struggling, with a knife in his hand, to join in the fray. Dated 1656. Engraved by Suyderhoef.

Now in the Munich Gallery.

16½ *in.* by 13¼ *in.*—P.

213. A company of thirteen persons in a room, partaking of the usual recreations of the country; the festive hilarity of the scene is kept up by a fiddler, who is mounted upon an elevated chair in the centre, and to whose music a couple are dancing; amongst the rest of the party may be observed a man seated on a stool, pouring out a glass of liquor; behind whom are a man with his hat under his arm, and a woman with a long glass of wine in her hand, sitting together; and another man standing by their side, with his hands behind him: a second group are at a table, near a large window, at the end of the room. Dated 1647. Engraved by Suyderhoef, and also by Ruters.

Now in the Munich Gallery.

16¼ *in.* by 14¼ *in.*—P.

214. A party of two men and a woman, drinking together; one of the former is seated in front (with his back to the spectator), holding a pitcher in his hand; the latter sits opposite him, holding up a glass of liquor, and apparently giving a toast; the other boor stands on the farther side of them. Half-length figures. Engraved by C. Visscher.

9 *in.* by 8 *in.*

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215. A company of two men and a woman, the latter is seated in front, with a music-paper in her hand, singing, while one of the men accompanies her on a pipe. Half-length figures.

Collection of M. Bruyn . . . . 1798. . 400 *fl.* 36*l.*
Now in the collection of Van Loone, Amsterdam.

12 *in.* by 10 *in.*—P.

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216. A group of seven peasants assembled before a cottage, under a lofty shed, at the door of which stand the hostess and a man, and on each side of it are seated peasants smoking; four others are ranged round a table, which occupies the middle; two of them are seated playing at tric-trac, the other two stand leaning on the table; some cottages, and a group of four figures in conversation, are seen in the distance. This is described from a coloured print after a drawing by Ostade.

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217. The Interior of a room, on the right of which are a large window, and a door at the side of it; between these is a counter, at which a woman is occupied weighing something for a man who stands opposite to her, and near whom are two women and three children; three other children, playing with dolls, are on the left and front. Engraved by Chalon.

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218. An Interior with two figures; the nearest of them is seated in front of a fire (which is burning on the hearth), holding a pair of tongs in one hand, and a glass of liquor in

the other, while his companion stands by his side smoking. Engraved by Basan, entitled *Le Passe-temps de l'Hiver.*

$9\frac{1}{4}$ *in.* by $7\frac{1}{2}$ *in.*—P.

219. The Itinerant Musicians. The composition consists of six figures: the centre one is a boy playing on a fiddle, he is accompanied by a man, who stands behind him, playing on a hurdy-gurdy; two youths and two children are by their side, listening to the music. Half-length figures. Engraved by Visscher.

Collection of His Excellency Baron Nagel. . 1795. 105 *gs.*

$12\frac{3}{4}$ *in.* by 11 *in.*—P.

220. The Interior of a rustic cottage, with a window at the side, an upper casement of which is open: a company of five men, two women, and a child, occupy the room; two of the men appear to have been gambling at cards, which has ended in a quarrel, and their knives are drawn, which they are only prevented using by a woman and a man, who hold them apart, whilst a third has seized a pair of tongs, to prevent farther mischief. Engraved by Suyderhoef, entitled the *Schnicker Snee;* and also by A. F. David.

$15\frac{3}{4}$ *in.* by $13\frac{1}{2}$ *in.*—P.

221. *Les Bons Voisins.* An Interior, with a party of three mechanics, two of whom are seated at a little table, on which are a glass, a pack of cards, and a pitcher; the one nearest the spectator wears an apron, and is leaning forward with his hand on the table, in which he holds the glass, apparently listening to his opposite friend, who has withdrawn the pipe from his lips to speak to him; the third figure stands between them, filling his pipe: in the back of the room is a man standing at the half-door of the house, viewing the distant landscape. The figures are seen to the knees. Engraved by Basan, under the above title.

$11\frac{3}{4}$ *in.* by $9\frac{1}{4}$ *in.*

222. A cottage, at the door of which is a woman teaching a child to walk; a peasant standing before her, about to drink; and another (peasant) seated with a pipe in one hand, and a pot of embers in the other; at a little distance from these, is a party of five persons at a table, smoking and drinking. Done in lithography, 1827.

Now in the Vienna Gallery.

13 *in.* by 10½ *in.*—P.

223. The Interior of a *cabaret*, illumined by a large window; a company of thirteen figures, of both sexes, are variously engaged, in smoking, drinking, and feasting, &c. &c.

Now in the collection of M. Van Sasseghem, Ghent.

17 *in.* by 22 *in.*—P. (*about.*)

224. Three old women feasting and drinking. Half-length figures. Engraved by Suyderhoef.

(*oval.*)

225. An Interior, with two boors and a woman: one of the former, seated in an arm-chair, has one arm round the neck of the female, and the other hand on her bosom; a little table, on which are a cup, a pipe, a pot of embers, and a cloth, is at his side; the third figure stands behind. Engraved by J. Visscher.

226. A female seated with a glass in her hand, which she appears disposed to fill from a jug, held by a boor, who stands at her side; the gesture of the latter indicates that she has already had enough: upon a table before them are a pipe and a pot of embers. The figures are seen to the knees. Engraved by Suyderhoef.

227. An Exterior view of a cottage, from a window of which

a woman appears to be listening to three men, who are in close conference below, while a fourth is entering the door. Engraved by Vanden Steen.

228. *Les Buveurs.* A group of three Dutch topers, two of them are seated by the side of a barrel, which serves for a table, on which are a tobacco-box, a paper, and a pipe; the one nearest to the spectator is seated, with one hand on his hip, and a glass of liquor in the other, and appears to be in conversation with his opposite comrade, who has one hand tucked in his breast; the third figure stands on the farther side of them. The figures are seen to the ankles. Engraved by Basan, under the above title.

$10\frac{1}{2}$ *in.* by $8\frac{3}{4}$ *in.*

229. An old fellow habited in a cloak, with a hat on, leaning upon a window sill, with a pipe in one hand, and a jug in the other. Etched by ——

7 *in.* by 6 *in.*—P. (*about.*)

230. *La Tabagie Hollandoise.* The Interior of a large room with an assemblage of fourteen figures, the nearest of whom to (the spectator) is a mechanic, who has risen from his seat (a form), and is pouring out a glass of liquor for a jovial fellow, sitting near him with his hat on his knee; nearer the side are three men, two of them are seated close to a fire; a second group, composed of four figures, is farther in the room, at the foot of a step-ladder; and beyond these is a party of five, three of them are playing at cards. This capital composition is engraved by Janinet, from a coloured drawing by Ostade. Dated 1673.

$10\frac{1}{2}$ *in.* by $13\frac{1}{2}$ *in.*

231. A company of about sixteen peasants, assembled in

front of a country ale-house; amongst whom are a man and a woman, dancing to the music of a hautboy and hurdy-gurdy; and nearer the front sits a jovial fellow, with his back to the spectator, holding up his glass in one hand, and his cap in the other: another party is seen in the middle distance. Engraved by Visscher.

$8\frac{1}{4}$ *in.* by $12\frac{3}{4}$ *in.*—P.

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232. A view of a rustic cottage, built of boards, near the door of which is seated a woman, suckling a child, and a man standing near her, with a spade in his hand; and at a little distance from them are two children at play. Engraved by Masquelier.

8 *in.* by $10\frac{1}{2}$ *in.*—P.

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233. The Interior of a rustic cottage, with a woman scouring a pot, &c. &c. Engraved by J. Louys.

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234. The Interior of a cottage with a large arched-top door at the side, near which are a man (seated) reading a newspaper, a woman (also seated) feeding a child, and another man leaning on the half door (which is open), listening to the news. Engraved by Janinet, from a coloured drawing by Ostade. Dated 1673. It is also engraved by William Baillie, 1768.

$9\frac{1}{2}$ *in.* by 8 *in.*

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235. An Interior with two boors, one of whom stands with his back to the fire, holding a pipe in one hand, and the other hand tucked in his breast; his companion is seated, leaning his arm on the back of a chair, in the hand of which he holds a jug. Engraved by W. Baillie.

236. The Interior of a room, with a window at the side,

near which are two men and a woman round a table; one of the former, seated in a chair, appears to be reasoning with his comrade, who sits on a form opposite to him, holding a jug in one hand, and a glass in the other; some cards lie on the table. The woman is occupied winding flax; a triangular stool stands in front, on which are a pipe and a pot of embers. Engraved by Heudelot, entitled *Le Jeu Interrompu.*

11 *in.* by 9 *in.*—P. (*about.*)

237. *Les Musiciens.* An Interior with a party of two men and a woman, one of the former (a merry toper, sitting in front, with his foot on a cask, which serves for a table) is playing a fiddle, and appears to be accompanied in the music by a fat woman, seated on the opposite side of the tub, with a paper in her hand; the third figure stands between them, holding a jug. The figures are seen to the knees. Engraved, under the above title, by Basan.

12 *in.* by 10 *in.* (*about.*)

238. A picturesque country inn, in front of which are two boors, the nearest of whom (to the spectator) is seated on a stool, the other in a chair; the former leans forward, to take a glass of liquor, which the landlady, who stands before him, is pouring out; behind her is a child: on the upper step of the door are three other figures, two of whom, seated at a tub table, are seen at the end of the house. Engraved by Suyderhoef.

15¾ *in.* by 14 *in.*

239. A peasant driving a pig from market; in the distance is seen a cottage, and several figures near it. Engraved by Lewis.

240. A schoolmaster, habited in a black gown, and wearing

a gray hat, seated in an arm-chair, with a table before him, hearing a boy his lesson; the child stands in front of the table, with his back to the spectator, and another boy, seen in a front view, with a book in his hands, is on the left side of him. The composition consists of three figures, seen to the knees.

This excellent little picture is worth . . . . . 120 *gs.*

Now in the collection of the Marquis of Bute.

$8\frac{3}{4}$ *in.* by $7\frac{1}{2}$ *in.*—P.

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241. A group of three boors, round a little table, two of whom are playing at backgammon, or tric-trac; the one nearest to the spectator, dressed in a red jacket, with gray sleeves, and a red cap on his head, is standing up, and making a move in the game, while his adversary sits opposite to him, smoking his pipe, and watching his motions; the third figure stands on the farther side of the table, opening his tobacco-box. This picture is of equal excellence with the preceding.

Now in the collection of the Marquis of Bute.

$9\frac{1}{4}$ *in.* by 8 *in.*—P.

242. A landscape, with a lofty old building in front, the entrance to which is by a flight of steps; at the foot of these are a woman with a child in her arms, seated on a form; a man standing before her, with his hands behind him; another man lolling on the form, and two children at play; behind the woman, are two men sitting on the steps, &c. Engraved by Germain.

243. The Interior of a large barn, near the entrance to which are three men and a boy; two of the former are engaged at cards, and one of them has risen from his seat to play; the boy is seated with an earthen pan in his hands; the fourth figure is on the farther side of the player, with a pipe in his

hand: a dog, a pig, and a great variety of suitable objects are introduced. Engraved by Germain.

244. The interior of a large and lofty room, like a barn, with a small window at the side, near which are a woman sitting with a *chaufferette* in her lap, and two children, one of whom sits on the ground: three fowls and a pig are in the front, and numerous picturesque objects are distributed about the place. Engraved.

245. A lawyer in his study, perusing a deed.

Valued by the Experts du Musée, in 1816, at 2500 *fs.* 100*l.*
Now in the Louvre.

246. A Dutch toper at a window, with a pitcher in his hand.

247. The Companion. A woman at a window, with a flax-winder in her hands. Engraved by Facius, from pictures formerly in the collection of the Rev. Mr. Balme.

248. A Concert. A company of four men and a woman, disposed round a table, four of them are seated, and the fifth has risen from his seat (a form), with a glass of liquor in his hand, and appears to be waiting to compliment the musicians, who are opposite to him; the nearest to the spectator (seen in a hinder view) is playing on a violin, while his left-hand companion accompanies him with the voice; the back of the room is furnished with a bed, in a recess, and an ascent of steps to another apartment. Engraved by J. de Visscher. A similar subject, engraved by Liart and Heudelot, is described, No. 65.

Adrian Ostade painted a considerable number of drawings in semi-opaque water-colours, finished with great delicacy and care, and with a brilliancy and effect little short of his pictures; these are so highly esteemed by his countrymen, and also by the refined connoisseur in this class of art, that they bring prices equal to some of his pictures: one of his finest productions in this style is in the possession of Messrs. Woodburns, who are distinguished for their taste and judgment in works of art, particularly for their rich collection of drawings by the old masters.

The drawing alluded to represents the Interior of a room, with a company of twenty-five figures, the nearest of whom (to the spectator) is a woman seated on the right, with a child standing by her; she has turned round to a man, who sits near, with a long glass of liquor in his hand; towards the back part of the room is a couple dancing to the sound of a fiddle, played by a man elevated at the side, behind a happy group of both sexes; in the fore-ground are a few culinary utensils, and a cat. A window illumines the end of the apartment. Dated 1673. Valued at 130 guineas.

Some of this artist's drawings have been imitated in aqua-tinta, coloured by Janinet, and more successfully by Ploos Van Amstel.

Ostade etched fifty plates, the subjects of which are very accurately described by Bartsch, in *Le Peintre Graveur*.

SCHOLARS AND IMITATORS

OF

ADRIAN VAN OSTADE.

ISAAC VAN OSTADE was a scholar of his brother, Adrian Van Ostade, whose manner he at first imitated, but afterwards acquired a style of his own, which is perfectly original.

CORNELIUS DUSART was a scholar and continual imitator of the style and manner of Adrian Van Ostade; he represented precisely the same scenes, and treated them in every way so like the works of Ostade, that they are frequently sold under that master's name; indeed, some of the best pictures of Dusart approach so near the quality of Ostade's, that they require the experienced eye of a good connoisseur to discriminate them.

CORNELIUS BEGA. This clever artist was a disciple of Adrian Van Ostade, and was probably at first a close imitator of his master, but he subsequently distinguished himself by his tasteful compositions and superiority of drawing; his colouring is also very unlike his master's, being generally cold, and of a leaden tone; but, notwithstanding this defect, his pictures are full of talent, and merit a place in the best collections.

HENDRICK MARTIN SORGH. He was born at Rotterdam, in 1621; it is said that he learned the art of painting under Teniers the younger, and that he sometimes imitated Brauwer.

Be this as it may, the writer has seen some of this master's pictures, which approached sufficiently near to those of Ostade's to induce a belief that he attempted an imitation of them. Sorgh was an excellent draftsman, and always disposed his compositions in a most picturesque manner. The various objects of still life, which he introduced in his subjects, are painted with great truth, and masterly handling; his colouring, however, is weak, and his gradations imperfect, and in every way vastly inferior to Ostade.

ISAAC VAN OSTADE

Was born at Lubeck, about the year 1617. He was a disciple of his brother Adrian, whose style and manner he at first pursued, and represented similar subjects; such as boors smoking and drinking, playing at cards, quarrelling and fighting; these he touched with great freedom and spirit, and good effect; but being generally slight, and brown in colour, they are considered of little value. He afterwards changed his style of painting, and acquired one peculiarly his own, and at the same time selected different subjects for representation; such as travellers halting to bait, with their cattle, &c. at country inns, or views in villages, and canal scenes under the aspect of winter; these he composed with picturesque effect, and painted with infinite care, always expressing the detail of each object with great truth to nature: his figures and cattle are correctly drawn, and tastefully grouped; the colouring rich, full, and sparkling. Pictures of the first quality, by this master, are exceedingly rare, and proportionably high in price, their excellence placing him in the same rank with his brother; and had he lived a few years longer, he might possibly have acquired an equally extended reputation.

He died about 1654.

A DESCRIPTION OF HIS PRINCIPAL PICTURES.

1. A Pair. One represents an *estaminet.* Engraved by Pelletier, under the title of *Les Plaisirs des Buveurs.*

15 *in.* by 23 *in.*—P.

2. The Companion. A similar subject. Engraved under the title of *La Colère des Buveurs.*

Collection of Count de Vence . . 1760. . 260 *fs.* 11*l.*

3. A view of the entrance to a village. On the right stands a picturesque house with a tree at its side, near which a gentleman on a gray horse (seen in a hinder view) is passing, followed by two dogs, one of which a boy is carressing; and on the opposite side are two pigs, near a rustic hovel: in the middle distance are a number of villagers, and amongst them may be observed a man examining a bullock, and a woman with a yoke and pails, in conversation with a peasant; the spire of a church rises in the distance.

Collection of Choiseul . . . . 1772. . 6700 *fs.* 288*l.*

This is unquestionably the *chef-d'œuvre* of the artist: the colouring is singularly rich and beautiful, and the composition and drawing are perfect; in execution it resembles the sparkling and spirited pencilling of the best works of Paul Potter. The writer bought it of Mr. Erard, at Paris, in 1823, and sold it to the Right Honourable Robert Peel, for . . . . . 400 *gs.*

Exhibited in the British Gallery, 1824.

21 *in.* by 18 *in.*—P.

4. A view of a country inn, with adjacent houses. A woman seated, spinning; two men (one of whom is seated); a cavalier, a woman leading a child, and other figures, are distributed about the picture.

Collection of Count Dubarri . 1774. . 2310 *fs.* 92*l.* 10*s.*
——— R. de Boisset . . 1777. . 3605 *fs.* 144*l.*
——— M. Boeuf (bought by Le Brun), 1782, 1200 *fs.* 48*l.*

38 *in.* by 49 *in.*—C.

5. A view of a village, with numerous figures (about twenty-six in all), chiefly consisting of men with waggons, and cavaliers on horseback, stopping at an inn to bait: amongst them are a woman, sitting in a four-wheel waggon, drawn by two horses, and a man bringing a pail of water for the cattle.

Collection of R. de Boisset . . . 1777. . 14,999 *fs.* 600*l.*
———— M. Duruey (bought by Robit), 1791, 7401 *fs.* 296*l.*
———— M. Robit . . . . 1801. . 9020 *fs.* 361*l.*
28 *in.* by 40 *in.*—P.

6. A view of an inn on the roadside. A waggon, drawn by a white horse, which is feeding at a trough, stands in front; and several men (amongst whom is an old fellow playing on the flute), and a woman, with three children.

Collection of R. de Boisset . . . 1777. . 3645 *fs.* 146*l.*
———— M. de Calonne . . 1788. . 3600 *fs.* 144*l.*
19 *in.* by 22 *in.*—P.

7. A view of a public-house, at the door of which stands the host, pouring out liquor for some travellers, who have halted with their cattle to bait. A composition of more than twenty figures.

Collection of P. de Conti . . . 1779. . 1220 *fs.* 49*l.*
———— M. Destouches . . 1794.
Valued by the Experts du Musée . 1816. . 20,000 *fs.* 800*l.*
Now in the Louvre.
40 *in.* by 52 *in.*—C.

8. The interior of a cottage, with a woman rocking a child; and a boor sitting near her.

Collection of P. de Conti . . 1779. . 712 *fs.* 28*l.* 10*s.*
16 *in.* by 13 *in.*—P.

9. A Pair. One represents a woman soaping linen; and a man warming himself.

$12\frac{1}{4}$ *in.* by 16 *in.*—P.

10. The Companion. An old man at the fire; and a woman washing a child.

Collection of P. de Conti. . . 1779. . 1300 *fs.* 52*l.*

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11. A Landscape, with a road skirted by a bushy hedge; at the side of which is a peasant lying down asleep, and a white horse standing by him; the trunk of an old tree rises among the bushes on the right.

Collection of Nogaret . . . . 1780. . 900 *fs.* 36*l.*
—— —— St. Victor (by Smith) . 1822. . 1240 *fs.* 50*l.*

Now in the collection of William Beckford, Esq.

This little picture was painted in the artist's best time: it is beautifully *brodé* in colour, and carefully finished: the old tree is remarkably natural.

There is a copy of it in the Louvre.

12 *in.* by 10 *in.*—P.

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12. A Landscape, with a high road traversing it, and a little brook with reeds growing in it, running in front. A man on horseback, and a boy on foot, are driving some cows and sheep along the road, by the side of which two peasants are sitting; and masses of trees and groups of figures are seen in the distance.

Collection of Nogaret . . . . 1780. . 366 *fs.* 15*l.*

9 *in.* by 12 *in.*—P.

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13. A peasant at the half-door of a thatched cottage, talking to a traveller, who stands on the outer side of it, dressed in a purple-coloured jacket, with a little bundle at his back, and a leathern bag attached to his waist; a woman, with a child, leaning upon her, is seated on the left; and near her are a reel, and a dog asleep. Engraved by J. Fittler.

Collection of Count de Merle . 1783. . 3140 *fs.* 126*l.*
—— —— M. Destouches . . 1794.

Collection of M. Robit . . . . 1801. . 2540 *fs.* 102*l.*
Valued, to Mr. Hibbert, at . . . . . 250 *gs.*
Exhibited in the British Gallery, 1821.
Now in the collection of William Wells, Esq., of Redleaf.
18 *in.* by 13 *in.*—P.

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14. A view on a canal in winter. A sledge, with a man and a woman on it, drawn by a white horse, and driven by a man at the side, is passing along on the right; and beyond it are three persons on foot, and a cavalier on horseback, coming down a road; a man pushing along another sledge, with a basket and barrel in it, is in the middle and front; and near him is another man: a large tree, stripped of its foliage, stands on the left, near a house, against the door of which a man is leaning.

Collection of Count de Vaudreuil . 1784. . 6001 *fs.* 240*l.*
———— R. Jaubert, Esq. *London*, 1806. . . . . 190*l.*
Now in the collection of Chevalier Erard, Paris.
43 *in.* by 45 *in.*—C.

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15. A picturesque cottage, with a vine-trellis and some trees in front. A peasant is holding a calf at the door, whilst another is preparing to kill it; and about a dozen children are standing round, looking on. Engraved in the Poulain Gallery.

Collection of M. La Borde . . . 1784. . 800 *fs.* 32*l.*
———— Chevalier Lambert . 1787. . 900 *fs.* 36*l.*
14 *in.* by 16½ *in.*—P.

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16. A Landscape. The foreground is occupied by a youth, dragging forward a calf; beyond him are a man on horseback, accompanied by a woman carrying milk pails, through some water, and a man driving a horse and cart: some buildings and trees are seen in the distance.

Collection of Van Slingelandt, *Dort*, 1785. . 445 *flo.* 40*l.*
15 *in.* by 19 *in.*—P.

17. A peasant seated, smoking his pipe, with a jug before him.

Collection of Van Slingelandt, *Dort*, 1785. . 297 *flo.* 27*l.*
10 *in.* by 8 *in.*—P.

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18. A view before the door of a country inn. A woman, with a child in her lap, is sitting on a flight of steps outside the door; a man, pumping water into a pail, and two children playing near him, are on the left and front; five men (one a soldier, seen behind) are seated in different positions in the middle, smoking and drinking; and beyond this group are two carts, with the horses baiting; two men are taking baggage out of one of the carts, in which a woman is seated; and another man is leading a cow towards the front.

Collection of Chevalier Lambert . 1787. . 1701 *fs.* 68*l.*
Now in the collection of Chevalier Erard, Paris.
38 *in.* by 48 *in.*—C.

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19. A view of a village on the banks of a canal, in winter. A man with a hatchet, a child with a stick, and a woman with a basket, occupy the left fore-ground; a sledge, with a woman and a child in it, drawn by a white horse, is in the second distance; and on this side of it is a boy, pushing along a little sledge: numerous other figures, skating, &c., complete the composition.

Collection of Madame Bandville, 1787.—Sold, with a Berghem, for . . . . . 7602 *fs.* 304*l.*
44 *in.* by 42 *in.*—C.

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20. A view of a village inn, before which some travellers are baiting: amongst them are two men and a woman in a cart, drawn by a white horse, which they are watering; and two cavaliers, and other figures, are variously engaged. Engraved by Longueil.

Collection of Beaujon . . . . 1787. . 1421 *fs.* 57*l.*
Again in the sale of Montaleau . 1802. . 2221 *fs.* 89*l.*
18 *in.* by 19 *in.*—P.

21. A view of a picturesque thatched barn, with vine foliage growing about it. A man is sweeping within the door; and a woman is seated before it, winding flax from a reel; she appears to have just turned her head to speak to a man, who is standing before her, with his hands behind him; a dog, lying down, is between them; and a pig behind the man. Engraved in the Le Brun Gallery.

Collection of Chevalier Lambert . 1787. . 4000 *fs.* 160*l.*
M. de Calonne . . 1788. . 3600 *fs.* 144*l.*
16 *in.* by 14 *in.*—P.

22. A view of a road, with a country inn on the right, at which some travellers are stopping to refresh themselves and their horses; and amongst them is a cavalier, mounted on a gray dappled horse.

Collection of M. de Calonne . . 1788. . 2601 *fs.* 104*l.*
18 *in.* by 24 *in.*—P.

23. A view of a road, with several houses on the left of it; and amongst them is a country inn, at which a post waggon, drawn by two horses (one white), and a number of travellers, with their cattle, have stopped to bait: a man warming himself, and three travellers reposing under a hedge, occupy the fore-ground; and two cavaliers are seen in the distance.

Collection of M. de Calonne . . 1788. . 4802 *fs.* 192*l.*
18½ *in.* by 19 *in.*—P.

24. A Landscape. A coach, drawn by two horses, is seen coming out of the gates of an hotel, on the right; near which are several figures.

Collection of M. de Calonne . . 1788. . 600 *fs.* 24*l.*
9 *in.* by 11½ *in.*—P.

25. A view on a canal in winter. Several people, with sledges, drawn by horses, and laden with merchandize, are near some buildings on the right; two figures, with a dog, are on the left; beyond them is a windmill; and numerous skaters are distributed at various distances on the canal.

Collection of M. Lenglier, 1788.

18 *in.* by 24 *in.*—P.

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26. A Landscape, with a group of figures reposing on a bank in front; they consist of a woman with a child in her lap, a boy seated by her side, and a man lying behind her; a donkey stands near them: about the centre of the piece are a man carrying a dead cock, and a boy with a basket; and nearer the front is a dog lapping at a puddle: on the right side, and second distance, stands a cottage upon a hill, before which are some travellers on horseback.

Collection of Duc de Praslin . . 1793. . 5801 *fs.* 232*l.*

Now in the collection of Chevalier Erard, Paris.

22 *in.* by 18 *in.*—P.

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27. A view of a country inn, before which several travellers are stopping to refresh themselves; and amongst them are a boy, with a basket on his arm; and a lady on a black horse, apparently speaking to some men.

Collection of Duc de Praslin . . 1793. . 1363 *fs.* 55*l.*

27 *in.* by 32 *in.*—P.

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28. A Pair of Interiors. One with a peasant's family.

7 *in.*—P. (*round.*)

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29. The Companion. A school of boys and girls.

Collection of M. Destouches, 1794.

30. A view on the shore at Scheveling; with various figures on the fore-ground: amongst them is a man, with his hands crossed, looking at a woman, who is putting fish into a basket.

Collection of Wattier . . . . 1797. . 406 *fs.* 16*l.*
13 *in.* by 10½ *in.*—P.

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31. A view upon a canal in winter; the banks of which are enlivened with cottages and trees: numerous figures are distributed, at various distances, on the canal; and amongst them is a man, making a hole in the ice; and near him are a woman, a boy, and a sledge, drawn by a single horse.

Collection of M. Danser Nyman . 1797. . 1625 *flo.* 146*l.*
46 *in.* by 47 *in.*—C.

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32. A view on a canal, in winter; with a great variety of figures skating: some trees, a rustic bridge, and four persons in a sledge, drawn by a white horse, occupy the left; and the spire of a church is seen in the distance.

Collection of Marigny.
——— Tolozan . . . 1801. . . 3700 *fs.* 148*l.*
13 *in.* by 18 *in.*—P.

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33. A view in a village, with a picturesque well in the middle, and a variety of figures on the fore-ground, some of which are playing at bowls.

Collection of Robit . . . . . 1801. . . 4260 *fs.* 170*l.*
——— G. Hibbert, Esq.
Now in the collection of Chevalier Erard, Paris.
13 *in.* by 17 *in.*—P.

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34. A view of a canal, in winter; enriched with a variety of figures, skating, &c.

Collection of Baron Nagel . . . 1795. . . . 100 *gs.*

35. A view on a high road, with a large inn on the left, at which travellers, with their cattle, have stopped to bait; and amongst them are a Dutch post-waggon, drawn by a white horse, before which is a trough, and near it a man, with a sack of provender: a lady seems disposed to enter the carriage; and a gentleman at her side stands ready to assist her; a poor cripple is near them, begging; and at the side of the house and near the front, is a group of four peasants, and a woman standing in the middle of them, with a jug in her hand, &c. &c. &c.

Collection of Geldermeester . . 1800. . 1400 *flo.* 126*l.*
Exhibited in the British Gallery, 1826 and 1827.
Now in the collection of His Majesty.
23 *in.* by 33 *in.*—P.

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36. A view of some picturesque cottages, standing on the summit of a hill on the left, with an ascent of rustic stone steps to the top of it; a brick wall forms a fence to the embankment of the hill, and an archway of the same materials crosses a road, and abuts against the wall; at the side of which, and near the front, are an old woman, keeping a stall with fruit and vegetables; another woman stands with a basket on her arm; behind whom are two boys and a girl, at play; and upon the hill above her is a woman seated, spinning; a man, carrying a basket, is descending the steps: a pig-sty, and various rustic objects, are in the right side. An excellent picture, painted in the artist's best time.

Collection of Van Leyden . . . 1804. . 2950 *fs.* 118*l.*
——— M. Rynders, *Brussels*, 1821. . 2056 *flo.* 185*l.*
Now in the possession of Mr. Emmerson.
23 *in* by 18 *in.*—P.

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37. A Landscape, with travellers.

Collection of Sir S. Clarke, Bt. and G. Hibbert, Esq. 1802, 86 *gs.*

38. A view on a canal in winter.

Collection of Sir S. Clarke, Bt. and G. Hibbert Esq. 1802, 155 *gs.*

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39. Travellers halting at a country inn; amongst them are a lady and gentleman mounted, a boy busy with three dogs, a man sitting at the side of a skittle fence, with a glass of liquor in his hand, and a woman, with two children, standing close to him; there are four horses, one of which is gray, feeding out of a basket. Engraved by Wright.

Now in the Stafford Gallery.

23 *in.* by 33 *in.*—P.

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40. A village scene, with a great number of peasants, and a waggon halting to refresh: amongst them is a fiddler, standing under a cluster of trees, playing his instrument. Engraved by Finden.

Now in the Stafford Gallery.

21 *in.* by 29¾ *in.*—P.

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41. A boy leading a calf. This is probably the picture noticed in the Lambert collection.

Collection of Lord Rendlesham . . 1809. . . . 47 *gs.*

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42. A Landscape and figures.

Collection of Lord Rendlesham . . 1809. . . . 58 *gs.*

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43. A Landscape, with a large picturesque inn by the road-side, at which numerous travellers have halted to bait; and among them may be observed two men on horseback, one of whom, seen in a hinder view, is on a gray horse, the other on a bay: nearer the front are two travellers, seated at a table, and a woman attending them; their attention is directed to an old

fellow playing on the hurdy-gurdy, accompanied by a boy on a fiddle; their music has attracted together a group of children. In the middle of the fore-ground are two hogs near a trough, lying on its side.

This capital picture of the master may be estimated at 500 *gs.*

In the collection of Paul Methuen, Esq., Corsham-house.

32 *in.* by 48 *in.*—P.

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44. A Landscape, with a picturesque inn on the left, at which a great number of travellers, with their cattle, have stopped to bait; the nearest of these (to the spectator) are a man lying on the ground, another seated on the shaft of a tilted cart, and a woman standing close to him; farther are three children at play, and beyond them a cart and white horse, and two men behind it busy with luggage; in the middle, and close to the front, are a child in a pond, and a dog near it, &c. &c. This picture is not only of the choicest quality, but is also remarkably rich in figures and variety of scenery.

Collection of Prince Talleyrand, who gave for it 14,000 *fs.* 560*l.*

This was bought, together with the whole collection, in 1817, for Messrs. Gray and Allnut.

Exhibited in the British Gallery, 1819.

Now in the choice collection of Alexander Baring, Esq.

33 *in.* by 43 *in.*—P.

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45. A view of a canal and surrounding country, under the aspect of winter. Two men are in front, one of them pushing a sledge, laden with merchandize, and some children are playing near them: numerous other figures are on the second-ground, and amongst them is a man driving some persons in a sledge, drawn by a white horse; close to which is a man tying up a sack.

Collection of General Verdier, 1810, (bought in) 8000 *fs.* 320*l.*

Now in the collection of Chevalier Erard, Paris.

36 *in.* by 48 *in.*—C. (*about.*)

46. A Landscape, exhibiting a busy scene. A girl is milking a ewe by the side of a road on the fore-ground, near her are two sheep, and beyond them, and near a pond, are a pig and a four-wheeled waggon, from which the driver has just taken the horse (a white one, with its harness on) to be fed, and for which a boy appears to be getting some corn ready, close to him stands a man, looking on; a cluster of three trees is in the middle of the picture: the left, which is partly in shadow, is composed of a piece of water, in which a dog is drinking, and near it is a child. Beyond the water is a group of four figures; and still farther, a village inn, with two travellers before it: a waggon drawn by one horse, and attended by a driver, is going along the road, at the side of which a woman is seated.

Collection of M. S. Van Alpen, *Rott.* 1810. . 5050 *flo.* 454*l.*
Again in a sale, by Le Brun . . 1811. 13,000 *fs.* 520*l.*
28 *in.* by 36 *in.*—P.

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47. A winter scene, presenting a view on a river, with houses and trees on its banks: sledges with horses, and numerous figures, are distributed over the ice, &c.

Collection of M. Smeth Van Alpen, 1810. . 520 *flo.* 47*l.*
42 *in.* by 57 *in.*—C.

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48. A large Landscape. Numerous travellers, with their waggons and horses, are stopping to bait at a country inn, a short distance from a road on the right; others are loading a covered cart with baggage, which is drawn by a white horse. Several figures are reposing near another cart, on the right, and a milk-woman is standing by its side; a young man and a dog are on the left; and some men loading a waggon, which is drawn by four horses, occupy the second and third grounds.

Collection of Muilman . . *Amst.* 1813. . 5050 *flo.* 454*l.*
32 *in.* by 42 *in.*—P.

49. A view of the country inn and some adjoining houses, situate at a little distance towards the right from a high road in the middle stands a cart, drawn by a white horse, which is eating out of a trough, into which a man is cutting bread; a man in the cart is letting down a package to another man, who stands at the back of it; a little farther, and nearer to the inn, is another cart, with three figures in it, drawn by two horses, which an ostler is watering; three men and a woman, and a man lifting up a trough, are close to the inn; and two boys are on the road: the view terminates with the steeple of the village church. Signed, and dated 1645.

Collection of Luc. Buonaparte (sold by Mr. Stanley), 1816, 231*gs.*

It was afterwards taken to Paris, and sold to M. Eynard, for 15,000 *fs.* 600*l.*

It then passed into the hands of the Count Pourtales, for the same price; and was bought with the Count's whole collection, by the Writer, in conjunction with Mr. Emmerson, in 1826, and by them sold to the present possessor for the same sum.

Monsieur Boursault. . . . . 600*l.*

30 *in.* by 44 *in.*—P.

50. A large Landscape, with figures.

Collection of Henry Hope, Esq. . . 1816. . . . . 99*gs.*

51. A Landscape. Two men are upon a hill in front, one holding a white speckled horse, the other sitting near some trunks of trees; and a man, with a waggon, and a black dog running before it, are on the opposite side, in the distance.

Collection of Le Perrier . . . . 1817. . 2000 *fs.* 80*l.*

13 *in.* by 12 *in.*—P.

52. A view of the Exterior of a public-house. A woman and a child are at the door; three boors are drinking at the

bottom of a flight of steps; a fourth is behind them; and beyond him is a white horse, baiting.

Sale of J. F. Tuffin, Esq. . . . 1818. . . . . 200 *gs.*
Now in the collection of Count Perigaux.
20 *in.* by 14 *in.*—P. (*about.*)

53. A view on a canal in winter. A man splitting wood is on the right, several persons are near a cottage, and the artist's brother (Adrian Ostade) and his family are sitting in a waggon drawn by a white horse.

Collection of M. D'Aubert . . . 1820. . 3510 *fs.* 140*l.*
37 *in.* by 44 *in.*—C.

54. A view on a canal in winter, with numerous figures playing at some rural game. The masts of several vessels are seen behind a village on the right; and a man is driving a sledge, drawn by a white horse, up the bank of the canal towards a road, on which are two boys. Signed, and dated 1644.

Collection of St. Victor (Smith.) . 1822. . 1005 *fs.* 40*l.*
12 *in.* by 16 *in.*—P.

55. A Landscape. A peasant, with a package at his back, is standing talking to a woman and two men, who are sitting by the side of a high road; and beyond them are two travellers, one of whom is mounted upon a white horse.

Collection of M. Lapeyrière . . 1825. . 1405 *fs.* 56*l.*
Now in the collection of M. Boursault, Paris.
18 *in.* by 13 *in.*—P.

56. A view of a little country inn, at which a gentleman has just arrived, and dismounted from a gray cob horse; his back is turned towards the spectator, and he appears to be

giving his orders to a man, who stands before him, with a can in his hand; a trough, with hay in it, is placed before the horse; the hostess is at the door, taking up a child, which has clung to her knees, as if frightened; and a peasant sits on the other side of the door, filling his pipe: at the end of the house, and leading to an adjoining cottage, is a flight of stone stairs with two children at the foot, and a woman sitting down spinning, and a man standing by her side, at the top of them; a pig, a dog, and some fowls are near some rude buildings or sheds, on the opposite side: in front is a basket, lying on its side; the steeple of a church rises above the second cottage, and some trees are standing at the end of the buildings. Signed, and dated 1649.

Collection of Prince Galitschin, *Paris*, 1825. 13,150 *fs.* 526*l.*
——— Joseph Barchard, Esq. 1826, (at Mr. Christie's) 545*gs.*

This excellent picture now adorns the choice collection of William Wells, Esq., of Redleaf.

30 *in.* by 24 *in.*—C.

57. A view of a picturesque cottage on the banks of a canal, in winter, with figures, &c. upon the ice.

Collection of Van Kronenburg, *Loenen*, 1825. . 855 *flo.* 77*l.*
15 *in* by 18 *in.*—P. (*about.*)

58. An inn, of a picturesque appearance, by a road-side, at which a higgler with a cart, drawn by an old gray horse, has stopped to bait; several travellers are seated at a table, under a vine-trellis close to the house; and a woman with a jug in her hand stands near them; in the opposite side is a boy with two dogs; beyond the cart are seen three other figures approaching.

Collection of Mr. Smith . . 1828, (by Mr. Stanley) 135*gs.*
22 *in.* by 18⅛ *in.*—P.

59. A winter scene, representing a view on a canal, with numerous figures skating, and otherways amusing themselves; several sledges laden with merchandize are on its banks; and in front of a public-house, standing on an eminence, are travellers taking refreshments. Signed, and dated 1645.

Collection of the King of Bavaria . 1826. . 3000 *flo.* 227*l.*
24 *in.* by 32¾ *in.*—P.

60. An Out-door Scene. Near the side of a rustic cottage are two boors, seated, and a woman, leaning upon a partition behind them, listening to an old fellow who is playing the fiddle; on the right is a group of three children, also listening to the music; and close to the front are two dogs.

Exhibited in the British Gallery, 1826 and 1827.
Now in his Majesty's collection.
15 *in.* by 12 *in.*—P. (*about.*)

61. A view of a country inn, by a road-side, at which numerous travellers, with their cattle, have stopped to bait; and amongst them is a waggon with a female in it, of whom a cripple on the ground, with wooden legs, appears to be begging. The writer esteems this the second best picture that he has seen by the master. It is dated 1654.

Now in the collection of the Duchess de Berri.
27 *in.* by 34 *in.*—P. (*about.*)

62. A view on a canal, in winter, over which are distributed a variety of figures and cattle: on the right and front is a sledge, drawn by a gray horse, which the driver is preparing for a company to enter; farther is another sledge, with four persons in it, drawn by a brown horse; and in the middle and front is a third sledge, with a boy in it, and another boy pushing it along. Dated 1644.

Now in the collection of Chevalier Erard, Paris.
23 *in.* by 30 *in.*—P.

63. Travellers, with cattle baiting at a country inn, which stands on an elevation on the right, from which a road descends towards the front ground; on the opposite side is a high square-shaped hill, covered with brush-wood, &c. &c. This is an excellent example of the master, full of luminous effect.

Now in the collection of M. Van Loone, Amsterdam.

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64. A Village Fair. The view offers the street of a village, with large booths placed in front of the houses, amongst the numerous villagers, who are distributed through the scene, is a woman with a basket on her head, her hands upon her hips, and her back to the spectator, in chat with two men; near whom is an old fellow being led away tipsy; approaching the front is a man with a barrow, selling mussels and dried fish; and on the opposite side are two men and a horse, near a trough: a mountebank, holding forth to a numerous audience, is seen in the distance; and in the intermediate space is a poor cripple without legs.

Now in the collection of Mr. Emmerson.

32 *in.* by 26 *in.*—P. (*about.*)

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65. A country inn, by a road-side, at which a man, in a cart drawn by a gray horse, has stopped to bait; a trough of provender is placed before the beast, and the driver, with a glass in one hand and a jug in the other, is seated on a cask in the cart; at the side of the house are two men and a woman, one of the former sits on a tub, and a man stands at the door of the house, in conversation with two others within it. Engraved in the Musée Napoléon.

Valued by the Experts du Musée, in 1816, at 8000 *fs.* 320*l.*

Now in the Louvre.

21 *in.* by 17 *in.*—P.

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66. A view on a canal in Holland, during a severe frost; in

THE HALT.

ISAAC OSTADE.

numerous villagers, who are distributed through the scene, is a woman with a basket on her head, her hands upon her hips, and her back to the spectator, in chat with two men; near whom is an old fellow being led away tipsy; approaching the

65. A country inn, by a road-side, at which a man, in a cart drawn by a gray horse, has stopped to bait; a trough of provender is placed before the beast, and the driver, with a glass in one hand and a jug in the other, is seated on a cask in the cart; at the side of the house are two men and a

front are two boys, pushing along a sledge, in which are two other boys; and on the opposite side are a man and a woman skating together, and four boys, one of whom is seated on a little sledge; more towards the middle is a man driving a gray horse (with a sledge laden with casks) up a bank, towards a house; various other figures are distributed over the scene. Engraved in the Musée.

Valued by the Experts du Musée, in 1816, at 20,000 *fs.* 800*l.*
Now in the Louvre.

36 *in.* by 54 *in.*—C.

67. A merry rustic, with a jug of beer in his hand.

Now in the Musée at Amsterdam.

68. Travellers halting at a country inn, to refresh themselves and steeds.

Now in the Musée at Amsterdam.

69. A Landscape, with a picturesque inn, situate on the summit of a hill on the right, with an ascent of steps to a balcony in front of the first floor. Among a company of travellers, who have halted to refresh, the most distinguished person is a lady, habited in a scarlet robe, who has alighted from her steed, and is approaching the inn; near her are two dogs; and at a little distance off is seen a traveller arriving. This is one of the few pictures which the master has finished with studious care, and has united brilliancy of effect with exquisite detail.

Now in the collection of Abraham Roberts, Esq.

26 *in.* by 20 *in.*—C. (*about*).

SCHOLAR AND IMITATOR

OF

ISAAC OSTADE.

C. De Hyeer (or Heer.) The few pictures by this master which have come under the writer's observation, were sufficient to prove that he made the works of Isaac Ostade his model for imitation; he was probably a scholar of that artist.

PHILIP WOUWERMANS.

This incomparable artist was born at Haerlem, in the year 1620. His father, Paul Wouwermans (who was but an indifferent painter), gave him the first lessons in drawing, and afterwards placed him with John Wynants, the most distinguished landscape painter of the time, under whose tuition he acquired a perfect knowledge of the principles of the art; but his taste and genius led him far beyond his master, who was merely a landscape painter, and indebted to other artists for the introduction of figures to adorn his pictures. Wouwermans, observing his master's deficiency, applied himself closely to the study of figures and animals, particularly horses, in which he succeeded so well, that he has far surpassed all other artists in that line; and instead of introducing them as auxiliaries to his landscapes, has more frequently made them the principal objects.

The subjects which he usually represented were cavaliers, hawking or hunting; horse fairs, stables, farriers shoeing horses, inns, with halts of travellers, marches of armies, skirmishes of cavalry, camp scenes, and sea shores. He gave infinite variety and interest to all his landscapes, by the introduction of buildings, such as palaces, with noble porticos, and entrances to mansions, picturesque inns, and stables—every thing

from his pencil is full of taste, and is handled with admirable freedom and spirit, and the greatest delicacy, truth, and tenderness of colour. His compositions are rich, and well disposed; the cavaliers and ladies, who adorn them, have the air of persons of distinction; and, in the arrangements of his horses, every variety of position may be observed. Nothing short of the most consummate knowledge of the science, added to indefatigable labour, could have enabled Wouwermans to have produced such a number of pictures; many of them full of incident, and all exquisitely finished.

The early pictures of this artist may be known by a brown tone which pervades them, and by the meagre and angular forms of the objects—this is called his *Bamboccio* * manner. In his second style, although he retained a little of the brown tone in his grounds, and is sometimes foxy in the skies; his colour is more clear and brilliant, the touch broad and melting, and in texture like enamel; towards the end of this time, his pictures have more force, breadth, and effect, than at any other period: this opinion is confirmed by reference to the dates upon two very capital pictures, one of which is in the collection of M. V. Loone, at Amsterdam, and is signed, and dated 1657. The other is in the collection of the Prince of Orange, at Brussels. Signed, and dated 1660. A third picture, in his first manner, signed, and dated 1646, also establishes the former opinion; these are the only pictures which the author has discovered with dates on them, although his search has been diligent and extensive.

* On account of the similitude which his pictures, at this period bear to those of Bamboccio.

In his last manner, his predominant tones are gray, or what is termed silvery; it was at this period that the very capital picture, known by the title of *Le Colombier*, now in the collection of Alexander Baring, Esq., was painted; and also a very beautiful picture, representing a view on the sea shore, now in the collection of the Right Honourable Robert Peel, and formerly the Queen of Spain's: this latter picture is said to be the last which the artist produced.

Wouwermans died in 1668, ending a short life, spent in incessant labour and application.

A DESCRIPTION OF HIS PRINCIPAL PICTURES.

1. A battle of infantry and cavalry, between the Turks and Germans, &c. Dated 1656.

Collection of P. Klok . . . . . 1744. . 760 *flo.* 68*l.*
44 *in.* by 54½ *in.*—C.

2. A Field of Battle. The principal feature in the scene exhibits a severe rencontre of cavalry, attacking and defending a bridge; among the combatants may be distinguished a soldier in scarlet, on a fine gray charger, firing his carbine at a body of infantry; and in the rear of the company is a trumpeter sounding a charge. This is the largest picture which the writer has seen of this master.

Now in the Musée at the Hague.
50 *in.* by 96 *in.*—C.

3. *La Chasse à l'Italienne.* A landscape, with a hunting party, composed of two ladies and a gentleman, in full gallop

up a hill in the fore-ground; the gentleman, mounted on a white horse, is blowing a horn; beyond them are others, arriving; and on the spectator's right are a lady and a gentleman (partly hidden by an intervening hill), following a stag, which is bounding before them towards a group of trees, fenced with net-work; upon the summit of the hill, on the left, is a large pile of ruins; and on the opposite side, a marshy soil, beyond which are a cottage and some trees. Engraved by Le Bas, under the above title.

Collection of M. Meijers . *Rott.* 1722. . 553 *flo.* 49*l.*
———— M. Du Pile . . . 1739.
29 *in.* by 45 *in.*—C.

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4. *Les Sangliers forcés.* A hunting party, consisting of four gentlemen, well mounted, and two others, at some distance off, galloping towards them, accompanied by numerous attendants on foot, and a pack of hounds, in pursuit of wild boars, two of which the dogs have caught, and the third is under the trunk of a fallen tree, at bay; the landscape on this side is mountainous, and well wooded; the heights are surmounted by ruins, and an archway is pierced through the hill.

Engraved by Le Bas, 1741, when in the collection of M. de Vaux.
Collection of M. Meijers . . *Rott.* 1722. . 902 *flo.* 81*l.*
———— M. de Vaux . . . . 1752. . 2992 *fs.* 120*l.*
29 *in.* by 45 *in.*—C.

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5. A rabbit hunt and fishing party.

Collection of M. Meijers . . *Rott.* 1722. . 365 *flo.* 32*l.*

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6. Saint Martin dividing his cloak with a beggar.

Collection of M. J. de Roore, *Hague*, 1747. . 250 *flo.* 22*l.*
16½ *in.* by 14 *in.*

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7. *La petite Chasse au Cerf.* A richly-wooded Landscape

with a large sheet of water on the right, and a hilly foreground on the left side, the whole of which is occupied by a hunting party, consisting of five gentlemen and two ladies, with attendants and dogs, pursuing a stag, which has taken to the water; two other sportsmen are coming from the opposite side of the river; and in front is a servant, on foot, holding a dog. Engraved in the Musée, by Daudet; and also in Moyreau's collection.

Collection of M. Quintin de Lorangere, 1744 (sold separately) 1050 *fs.* 42*l.*
——— B. De Gagny . . . 1776. . 6620 *fs.* 265*l.*
——— Count de Vaudreuil . 1784. . 9000 *fs.* 360*l.*
Valued by the Experts du Musée 1816. . 10,000 *fs.* 400*l.*
Now in the Louvre.

11 *in.* by 15½ *in.*—Cop.

8. The companion. *La Cascade.* A landscape, half of which, on the right, is composed of high rocky scenery, with a cascade rushing through a ravine, and falling on the foreground; the middle distance is traversed by a rustic wooden bridge, beyond which are seen some buildings, on the summit of a high hill; at the side of the rock is a hilly road, which a loaded waggon, drawn by five horses, is descending; the foremost horse has a man on its back, and is drinking in the stream; nearer the left side are eight figures and two laden mules, one of which is lying down with its burthen; clusters of light shrubby trees grow upon the summit of the rocks, in the middle of the scene. Engraved by Moyreau, under the above titles, Nos. 13 and 14.

Collection of Countess de Verrue, 1737, 1400 *fs.* (the pair) 56*l.*
——— Tugny Crozat, 1751, 1860 *fs.* (sold separately), 75*l.*
Now in the Dresden Gallery.

11 *in.* by 15½ *in.*—Cop.

9. *L'Ecurie.* A view of the Interior of a spacious *remise*, or stable, with a large arched-top entrance on the right, and

an outlet at the farther side, through which are seen two men on a load of hay; near this part is a group of four horses, feeding at a trough; and on this side of it is a fifth, lying down; on the middle fore-ground is a boy, holding a white horse, whilst its rider (a cavalier) pulls up his boot; close to them is another gentleman, mounted on a brown horse; and a third, to whom the host is lifting up his hat, is just leaving the stable; on the opposite side is a woman, seated near a little fire, with a child on her lap; and behind her are two children, with a goat, &c. &c. An excellent example, worth 400*gs.*

Now in the Dresden Gallery.

19 *in.* by 24 *in.* -P.

10. The Companion. *Fêtes et Adieux des Chasseurs.* A rendezvous of huntsmen, with seven horses before a country mansion; in the middle is a fine white spotted horse, upon which a woman, on the farther side, is holding a child; behind her is another horse, which a gentleman is in the act of mounting; near the steps of the house is a cavalier, taking leave of a lady in a most respectful manner; and near them, but more in front, is a dwarf page, with a hawk on his hand; on the opposite side are a man with a basket of poultry on his arm, and a woman with another basket, containing flowers, on her head. Engraved by Moyreau, Nos. 15 and 16, under the above titles.

Collection of Countess de Verrue, 1737, 2500 *fs.* (the pair) 100*l.*

The latter was also sold with another companion, hereafter described, under the title of *L'Arrivée des Chasseurs*, in the collection of Montribloud, 1784, for 7452 *fs.* 298*l.*; and again with a sea-port, in the collection of Boisset, for 10,666 *fs.* 426*l.*; and in the Poulain, 1803, for . . . . . 12,100 *fs.* 484*l.*

19 *in.* by 24 *in.*

11. *Le Cabaret.* A party of sportsmen, five in number; two of whom have dismounted, and are refreshing themselves and their cattle at a country inn, which appears to have once

formed part of a handsome house; one of the gentlemen is taking liberties with a maid-servant: on the opposite side, and in front, is a boat on a river, in which five boys are bathing.

Now in the collection of the Duchess de Berri, Palais Bourbon.

6½ *in.* by 9½ *in.*—Cop.

12. The Companion. *La Fontaine des Chasseurs.* A picturesque landscape, with a *cabaret* on the left, in front of which is a rustic portico, formed of poles, and covered with an overspreading vine; under it are two gentlemen on horseback; nearer the spectator is an old tree, with a pigeon-house in it; and on this side of the tree a fountain, at which a gentleman is watering his horse; near him are two dogs, drinking; on the middle fore-ground are a lady and a gentleman on horseback, followed by a man with dogs and hawks; and another man, on horseback, leading a laden mule; near the lady are a woman, with a basket on her arm, and a man by her side, taking off his hat; and at a little distance from them, in front, is a woman seated on the ground, suckling her child. Engraved by Moyreau, Nos. 11 and 12, under the above titles.

Collection of Countess de Verrue .	1737. .	3775 *fs.*	151*l.*
R. de Boisset . . .	1777. .	7799 *fs.*	312*l.*
— Praslin	1793. .	12,000 *fs.*	480*l.*

Now in the collection of the Duchess de Berri.

These pictures are of excellent quality.

6½ *in.* by 9½ *in.*—Cop.

13. *Le grand Marché aux Chevaux.* A Landscape, exhibiting a view over an open country, with a river in the middle distance. The whole of the fore-ground is covered with figures and horses, the most conspicuous amongst which is a man on a prancing white horse, followed by another with a long whip in his hand, evidently showing off his steed to a gentleman on a dark horse; near the latter are a mare, lying down, and a foal at her side. This very capital picture is of the highest quality and beauty; it is painted in the artist's third, or clear manner. Engraved by Moyreau, No. 18, under the above title.

Collection of Countess de Verrue . 1737. . 2001 *fs.* 80*l.*
——— De Gaignat . . . 1768. . 14,560 *fs.* 582*l.*
——— M. Robit . . . . 1801. . 16,150 *fs.* 646*l.*

Now in the collection of the Duchess de Berri, and worth 1200*gs.*
24 *in.* by 33 *in.*

14. *La grande Chasse au Cerf.* A Landscape, with a magnificent mansion on the banks of a river, which traverses the whole scene: in the fore-ground is a numerous party of ladies and gentlemen on horseback, pursuing two stags, one of which the dogs have caught; and the other a gentleman is attempt- to spear. About the middle, and near the front, are two women, one with a can at her back, the other driving a flock of sheep out of the huntsmen's way. This excellent production is worth 1000*gs.*

Now in the Dresden Gallery.
26 *in.* by 48 *in.*—C.

15. The Companion. *Quartier-Général de l'Armée Hollandoise.* This very capital picture presents a view over an extensive country, intersected by a river (probably the Rhine), on the farther side of which are numerous boats and vessels, and on its banks are tents, and a multitude of figures; the land here rises into a lofty mountain, on the summit of which is a castle: the whole of the opposite side is occupied by a corps of cavalry, commencing its march. Engraved by Moyreau, Nos. 19 and 20, under the above titles.

Collection of Countess de Verrue . 1737. . 5036 *fs.* 201*l.*

Now in the Dresden Gallery, and of equal value with the preceding.
26 *in.* by 48 *in.*—C.

16. *L'Arrivée des Chasseurs.* The arrival of a hunting party, consisting of two ladies and a gentleman; the latter of whom has dismounted from a white speckled steed, and has left it to the care of a boy, in order to present a hare to a young lady, who stands upon the steps of a mansion, gathering a

flower from a pot placed upon a side wall, on which a woman and a child are also seated; behind the lady stands a little negro with a parasol; several persons are on the steps, and on the wall behind; on the same side, and in front, are two gentlemen, reposing on the ground; and near them lie two dead fawns and a heron; on the opposite side are a man, with a woman and a child, and a dwarf giving something to the man; one of the attendants is arriving on horseback, leading the sumpter-mule; and others, on foot, are bringing up the hawks and dogs.

Collection of Valkenburg *Rott.* 1731, (separately) 875 *flo.* 78*l.*
—— Lormier . . . 1763, (ditto) 1200 *flo.* 108*l.*
—— Robit . . . *Paris*, 1801. . 2520 *fs.* 101*l.*
Now in the collection of the Duchess de Berri.
18 *in.* by 24 *in.*—P.

17. The Companion. *La Boutique du Maréchal.* A Landscape, with a picturesque house on the left, built upon some old brick arches, entered by an ascent of stone steps, on this side of which is a vault, cut out of a rock, serving as a forge for a farrier: in front of these buildings are several people at work; amongst them is a man in the act of striking a blow on an anvil, close to which sits a boy, apparently holding the iron for him; a cavalier is looking on, whilst the farrier fits a shoe on one of his horse's hind feet; two men are assisting the smith in the operation; and farther towards the middle is another gentleman having one of his steed's fore-feet examined: a party of travellers are reposing at the road-side. Engraved by Moyreau, Nos. 17 and 21, under the above titles.

Collection of Countess de Verrue 1737. . 2502 *fs.* 100*l*
Sold separately, in the collection of Prince Rubempre, 1765.
Now in the Dresden Gallery.
18 *in.* by 24 *in.*—P.

18. *Une grande Chasse à l'Oiseau.* This capital picture presents an extensive view over a country, varied with hills, woods and rivers, on the banks of which, in the middle distance, is a

fortified town: the whole of the fore-ground is occupied by a numerous assemblage of ladies and gentlemen on horseback and attendants on foot, enjoying the amusement of hawking; in front is a lady seated on the banks of a stream, to whom a gentleman is presenting some fruit, which he has taken from a basket, held by a female servant. Engraved by Moyreau, No. 5, under the above title.

Collection of Countess de Verrue . . 1737. 1500 *fs.* 60*l.*
Afterwards brought to England, and sold in a public sale, by Langford, 1776, for . . . . . 100 *gs.*
28 *in.* by 42 *in.*—C.

19. *Le Port au Foin.* A view of a canal, on which is a boat, laden with hay; and on the top of it is a man, lifting up a quantity with a fork, near this is a waggon, also loaded with hay, on the top of which are a man and a child; a peasant, on horseback, is just entering the water, with a dog at his side, and near him stands an unharnessed horse; two boys are at the head of the boat, and a man is alongside of it on shore. Engraved by Moyreau, No. 58, under the above title.

Collection of Van Huls . . *Hague*, 1737. . 680 *flo.* 61*l.*
$13\frac{1}{4}$ *in.* by $16\frac{1}{2}$ *in.*

20. The Companion. Sportsmen hawking.

Collection of Chevalier de la Roque 1745. . 280 *flo.* 25*l.*
$13\frac{1}{4}$ *in.* by $16\frac{1}{2}$ *in.*

21. A Landscape, in which is introduced the subject of Elisha, mocked by children.

Collection of Chevalier de la Roque 1745. . 220 *fs.* 9*l.*

22. *Les Adieux.* A hunting party, composed of a lady and two gentlemen: the former mounted, and taking leave of her

child, which a maid-servant holds up to her; a little dog is jumping up at the side of her steed; the middle horse is handsomely caparisoned, and its rider stands on the farther side of it; the third gentleman is on the left, mounted on a brown horse, with a hawk on his left hand; and at his side is a negro, with two dogs; beyond these are seen the falconer, with hawks and dogs: an ancient country mansion, with an ascent of stone steps, and a fragment of a column at the side of them, occupies the left; a gentleman stands on the top of the steps, and a traveller is seated at the base. Engraved by Laurent, under the above title: this is a dark picture.

Collection of Chevalier de la Roque, *Paris*, 1745. 430 *fs.* 17*l.*
Now in the collection of M. Danoot, Brussels, 1828.
$13\frac{3}{4}$ *in.* by $16\frac{1}{4}$ *in.*—P.

23. A Landscape, with a hawking party: amongst them is a man watching the flight of a bird.

Collection of M. Valkenburg, *Amst.* 1731. . 370 *flo.* 33*l.*
———— Chevalier de la Roque 1745. . 192 *fs.* 8*l.*
20 *in.* by 29 *in.*—C.

24. *L'Apparition de l'Ange aux Bergers.* An angel appearing in the clouds to the shepherds. On the middle fore-ground are two horses standing, and an ass lying down; and in the distance some sheep. Engraved by Beaumont, under the above title.

Collection of M. Popta . *Amst.* 1697. . 320 *flo.* 29*l.*
———— Duc d'Orléans . . 1749.
———— Count de Vence . . 1750. . 377 *fs.* 15*l.*
Again in Panné's sale . . . . 1819. . . . . 95 *gs.*
A picture representing the above subject is in the collection of M. Van Sasseghem, at Ghent.
16 *in.* by $13\frac{3}{4}$ *in.*—P.

25. A view of a smith's shop; in front of which is a boy holding a white horse, whilst the farrier shoes it; near this

group stands a child; and beyond it is the smith's shop, in which is seen a man working at the anvil.

Collection of Paillet . . . . . 1777. . 1000 *fs.* 40*l.*
12½ *in.* by 15½ *in.*—P.

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26. *La petite Foire aux Chevaux.* A Landscape, with picturesque buildings in the middle distance and a pond on the right, in which a man is watering two horses: the whole of the opposite side is occupied by figures and horses; three of the latter stand round a trough, into which a man is putting hay, and a fourth is lying down in front; close to the side is a cavalier, apparently bargaining with a dealer for a grey horse, that stands near them. Engraved by Moyreau, No. 33, under the above title.

Collection of Coclers (sold separately) 1789. . 2351 *fs.* 94*l.*
Valued by the Experts du Musée, in 1816, at 6000 *fs.* 240*l.*
Now in the Louvre.
14 *in.* by 18 *in.*—P.

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27. The Companion. *Marche d'Armée.* A view of a bold and hilly country, through which an army, chiefly consisting of infantry and artillery, is marching; some cavalry bring up the rear: immediately in front stands a halberdier, with his hat off, saluting a general officer, as he passes on a fine white charger; and very near him is an ensign, also on horseback. These pictures are of excellent quality, being the production of the artist in his second manner. Engraved by Moyreau, No. 69.

Collection of P. de Carignan . . 1738.
——— Marquis de Brunoy . 1749. (bought by Dubois) the pair 6600 *fs.* 264*l.*
——— Beaujon . . . . 1787. . 4850 *fs.* 194*l.*
——— Solirene (separately) 1778. . 6000 *fs.* 240*l.*
Now in the collection of M. Valdou, *Paris* . worth 300 *gs.*
14 *in.* by 18 *in.*—P.

28. A Pair. One represents cavaliers stopping at the door of a *cabaret*, situate in an open landscape, with a varied and beautiful distance.

15½ *in.* by 22 *in.*—P.

29. The Companion. A Landscape, with figures, both horse and foot; some of which appear to be speaking to a woman, near a fountain.

Collection of Marquis de Brunoy (Dubois), 1749. 5409*fs.* 216*l.*

15½ *in.* by 22 *in.*—P.

30. *Accident de Voyage.* A Landscape, with a high broken bank on the right, on which are two trees, the nearest old and withered, and a pool of water in front of it. The foreground is occupied by a group of three travellers, with horses, only one of whom is mounted; another, the farthest from the spectator, is leading his horse, which is laden; the third horse is stripped of its saddle, and his master is on his knees, mending it: several other figures are seen arriving. Engraved by Cochin, under the above title.

12 *in.* by 13 *in.*—P.

31. The Companion. *Le Voyageur altéré.* A Landscape, with a bare hill, on the summit of which is a man, seated on the ground, with two dogs; in the middle are two horses, the farther one laden, the other (a gray) mounted by a traveller, who is drinking out of a large jug, which a woman, with a child in her arms, has handed to him; behind her is a dog, getting up to a pail, that stands upon a stool; and on this side of her lies another dog. Engraved by Beaumont, under the above title.

Collection of Count de Vence . . 1750. . 700 *fs* 28*l.*

12 *in.* by 13 *in.*—P.

32. *Le Travail du Maréchal.* A picturesque farrier's shop, with a machine before it, into which horses are put to be shod; three cavaliers, two of whom are dismounted, are stopping with their horses in front of the house; near them is the farrier, who is lifting up one of the fore-legs of a fine restive horse, which his man holds by the nose; in front of this group is a boy with his hoop, and a dog; and more to the left are three geese. Engraved by Moyreau, No. 53, under the above title.

Collection of Crozat de Tugny, 1751.

13 *in.* by 18 *in.*—P.

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33. *La Diligence Hollandoise.* A Landscape, traversed by a canal, on which is a ferry-boat, with three persons in it: on the right stands an inn, at which a post-waggon, drawn by two horses, has stopped, and a cavalier is assisting a lady to alight from it; near them is a dismounted horse drinking out of a pail; numerous figures are variously distributed round the house; on the opposite side is a woman with a brass milk-can, sitting on the ground; and near her, on the banks of the canal, are three sheep. Engraved by Moyreau, No. 55, under the above title.

Collection of M. Crozat de Tugny, 1751.

18 *in.* by 24 *in.*—P.

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34. *Port de Mer.* A view of a sea-port, with the ruins of a tower on the left, connected by an archway with some houses, close to which is a group of men gambling; near them lie several packages of goods; a lady and a gentleman, in conversation, stand by the sea-side; and behing them is a boy, holding a gray horse; at a little distance from the shore lies a covered boat. Engraved by Moyreau, No. 72, under the above title.

Collection of M. Meijers . *Rott.* 1722. . 305 *fl.* 27*l.*
——— Julienne . . . . 1767. . 2701 *fs.* 108*l*

19 *in.* by 26½ *in.*

35. *La Fontaine de Bacchus.* A Landscape, with the portico of a noble country mansion on the left, from which a lady, preceded by a little dog, and followed by her maid, is descending; a dismounted huntsman is approaching, to present her with a hare, which he carries in one hand, whilst with the other he holds his horse's bridle; behind his horse are two others, the farthest of which is a brown one, with a rider on its back; the nearest, a white one, is held by a boy, whilst its rider, who stands near, has his boot-tops undone by a page; more to the right is a servant on horseback, leading a mule laden with game; and beyond him is another horse, from which two men are taking game and baggage: on the opposite side is a fountain, adorned with an infant Bacchus seated on a cask, supported by Cupids pouring water out of a vase; some of which a page is catching in his hat, and two dogs are drinking at the trough.

Now in the Dresden Gallery, and worth . . . . . 330 *gs.*
17 *in.* by 24 *in.*—P.

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36. The Companion. *Départ pour la Chasse aux Chiens couchans.* A view of a gentleman's park and pleasure grounds, with a fountain in the middle distance; and beyond it a river, bounded by high hills: on the fore-ground, near the antique entrance to a mansion, are six horses, only one of which is mounted; the others are held by grooms, and appear to be waiting for their riders, one of whom is seen descending the steps of the house: several couples of dogs, and two boys attending them, complete the composition.

Engraved by Moyreau, Nos. 22 and 23 under the above titles, when in the collection of M. Fonspertius, 1737; in whose sale they were purchased by the Duc d'Orléans.

Now in the Dresden Gallery, and worth . . . . . 350 *gs.*
17 *in.* by 24 *in.*—P.

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37. *L'Ecurie Hollandoise.* The Interior of a large stable, or remise, in which are six horses and ten figures; the nearest

of these (to the spectator) are a boy riding a goat, which another boy is driving, preceded by a girl on a hobby horse; beyond these are a gentleman on a gray horse, quitting the stable; and a cavalier, without a hat, arranging the bridle of a restive horse: a man pushing back one of the doors of the stable, and a woman at a well, are on the same side. The remaining four horses are near a manger, in the back of the stable, &c. Engraved by Moyreau, No. 34, under the above title.

Valued by the Experts du Musée, in 1816, at 6000 *fs.* 240*l.*
Now in the Louvre.

15 *in.* by 19 *in.*—P.

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38. *Cavaliers du Manège.* A Landscape, presenting a view of an open space, bounded on one side by an old wall, with an arched door-way through it, and on the other by a light row of trees; in the middle and front is a servant holding a white horse, while his master stoops to arrange his spurs; to the right is a coach, with six gray horses, arriving: on the opposite side is a cavalier in full gallop, passing a lady and gentleman on foot; and near a post in front, are a little boy and girl playing with a dog. This picture is painted in the artist's last and most esteemed manner. Engraved by Moyreau, No. 70, under the above title.

Collection of the Marquis d'Argenson, 1752.
———— Geldermeester . . . 1800. 2175 *flo.* 196*l.*
———— Sir Simon Clarke, Bart., and G. Hibbert, Esq. 1802. . . . 340 *gs.*
Now in the collection of Lady Mildmay.

24 *in.* by 31 *in.*—P.

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39. Mount Calvary. The Crucifixion of our Lord between the two thieves is represented in the middle distance, and a numerous cavalcade is seen returning from it, towards the foreground, which is occupied by horsemen and figures on foot. This very capital picture was painted for a distinguished

collector, the Count Wassenaar, from whom it passed, on his marriage, to the Prince Montmorency.

A picture representing the above subject was sold in the collection of M. J. Loscart . . . . . 1709. . 550 *flo.* 49*l.*
Collection of Montaleau . . . 1802. . 2400 *fs.* 96*l.*
Now in the possession of M. Rottiers, Ghent.
16 *in.* by 21 *in.*—P. (*about.*)

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40. A very capital Battle Piece, full of subject.

Collection of M. de Selle . . . 1761. . 4550 *fs.* 184*l.*
36 *in.* by 50 *in.*—C.

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41. *La Chasse-marée Allemande.* A view on the sea coast, on the fore-ground of which stands a fisherman, and near him is a boy on his knees, arranging a quantity of fish, which are scattered about the sands; just beyond these figures are two horses, the nearest of which is a gray, apparently belonging to a cart laden with hay, on the top of which is seated a woman with a child, and close to the side of it stands a man: on the opposite side, and at some distance off, are a cart, with a man in it, passing through the water, and another man on horseback, in the sea. Engraved by Patas, under the above title.

$11\frac{1}{2}$ *in.* by $15\frac{1}{2}$ *in.*—P.

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42. The Companion. *Le Voyageur Allemand.* The left is occupied by a sutler's booth, in front of which, amongst several other figures, are two horse soldiers, the nearest of whom, mounted on a fine white horse, is drinking out of a jug; the other (seen in a front view) has a trumpet in his hand, and a young woman mounted behind him: two dogs are playing in the fore-ground, and on the opposite side is a travelling party, assembled round a fire, on which stands a pot. Engraved by Baquoy, under the above title.

Collection of M. de Selle . . . 1761. . 2450 *fs.* 98*l.*
——— Duc de la Vallière . 1781. . 4101 *fs.* 164*l.*
Again, separately, in Mr. Purlin's collection, London, 1801; the former for 185 *gs.*, the latter for 210 *gs.*. . . . . 395 *gs.*
$11\frac{1}{2}$ *in.* by $15\frac{1}{2}$ *in.*—P.

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43. A pair of Landscapes. In one are a man on a black horse, leading a white one to water, and some boys bathing, near a bridge: in the other, three figures, some horses, a cart, and a boat on a river.

Collection of M. de Selle, . . . 1761. . 1802 *fs.* 72*l.*
11 *in.* by $15\frac{1}{2}$ *in.*—P.

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44. A Landscape, with two figures; a woman asking alms at the door of a hotel, and near her a man on horseback, with a glass of wine in his hand.

Collection of M. de Selle . . . 1761. . 2000 *fs.* 80*l.*
30 *in.* by 25 *in.*—C.

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45. *La Fontaine du Dauphin.* A landscape, with a fountain on the left, composed of a large dolphin with a boy riding on its back, close to which is an elegant lady on a white horse, with a hawk upon her hand, accompanied by a gentleman on a dark one; the latter holds in one hand a glass of wine (which a servant has handed him), and his hat in the other, and is apparently saluting the lady. The figures form a very important feature in the composition.

15 *in.* by 15 *in.*—P.

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46. The Companion. *La Buvette des Cavaliers.* A party of cavaliers, accompanied by a lady on horseback, forming a group of four, halting at a sutler's tent; the one nearest the middle carries a flag, and is holding a glass of wine, which a young woman standing near has given to him; another, mounted on a gray horse, between the former and the lady, is

blowing a trumpet; in the right-hand corner is a poor beggar, with his hat off, and behind him a dog: in the distance is seen an encampment.

Engraved by Moyreau, Nos. 74 and 75, under the above titles.

Collection of Peilhon . . . . 1763. . 1900 *fs.* 76*l.*
13½ *in.* by 15 *in.*

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47. *Partie de Chasse pour le Vol.* An assemblage of seven gentlemen and three ladies, mounted, and accompanied by their attendants and dogs, forming a sporting party, before a gentleman's mansion, on the left, constructed of stone, the entrance to which is over a bridge across a moat: about the middle is a sportsman, on a prancing gray horse; behind him is a lady holding a fan before her face; more towards the back-ground are the other two ladies, one with a parasol the other with a hawk in her hand; three of the gentlemen are watering their horses in the moat; and a little nearer the front, on the same side, are a poor cripple, with his dog, and a man with two couples of dogs: the different groups are chiefly relieved in effect by a garden wall, and a shrubbery with a fountain, composed of a single figure, blowing two *jets d'eau.* Engraved by Moyreau, No. 87, under the above title.

Collection of Peilhon . . . . 1763. . 380 *fs.* 15*l.*
30 *in.* by 38 *in.*—C.

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48. A Stag Hunt. The composition consists of about twenty huntsmen, some on foot, others on horseback, with a number of dogs in pursuit of two stags on the banks of a river. The landscape is rich, and finely varied.

Collection of the Elector of Cologne, 1764 (sold at Paris), 3000 *fs.* 120*l.*
19 *in.* by 25 *in.*—C.

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49. The Interior of a stable (to which there are two large

entrances), with a company of nine figures, several horses poultry, &c.; amongst them are a gentleman on horseback, paying the stable-boy; a man, holding another horse, whilst its rider pulls up his boots; a cock, and two hens.

Collection of M. d'Aved . . . 1765. . 2301 *fs.* 92*l.*
—— —— Verhulst . . . . 1778. . 708 *fl.* 63*l.*
—— —— Calonne . . . . 1788. . 2500 *fs.* 100*l.*
15 *in.* by 21 *in.*

50. A Pair. Views on the sea-shore, with huntsmen and horses.

Collection of M. d'Aved . . . 1765. . 2400 *fs.* 96*l.*
21 *in.* by 26 *in.*

51. *Les Bucherons.* A winter scene, with two horses on the left, which two men are loading with wood; one of the men is chopping the wood, the other is putting a large bundle on the farther horse; the other horse is feeding out of a sack, on the ground; a dog in front, and four figures, at various distances, complete the composition. Engraved by Moyreau, No. 76, under the above title.

Collection of M. d'Argenville . . 1766.
Sold in the collection of M. Van Zwieten, *Hague*, 1755, 220 *fl.* 20*l.*
12 *in.* by 18 *in.*—P.

The following Pictures, by WOUWERMANS, *were sold in the distinguished Collection of W. Lormier, at the Hague, in* 1763. *The brevity of the descriptions prevent them being correctly identified.*

52. An Encampment, with numerous figures, horses, and baggage-waggons.

20½ *in.* by 26½ *in.*—C. 1600 *fl.* 145*l.*

53. A Hawking Party.

18½ *in.* by 25 *in.*—P. 900 *fl.* 81*l.*

54. A Hunting Party refreshing.
18½ *in.* by 25 *in.*—P. 890 *flo.* 80*l.*

55. A Hunting Party returned from the chase.
18½ *in.* by 25 *in.*—P. 1200 *flo.* 108*l.*

56. A Landscape, with figures, horses, and a river with boats.
15½ *in.* by 18½ *in.*—P. 1215 *flo.* 109*l.*

57. A Battle of Cavalry and Infantry.
13½ *in.* by 18.—P. 1030 *flo.* 93*l.*
The above pictures came from the cabinet of the Stadtholder.

58. A Farrier's Shop, with horses, figures, &c.
13¾ *in.* by 15 *in.*—P. 1205 *flo.* 108*l.*

59. An Encampment, with cavalry, &c.
13¾ *in.* by 15 *in.*—P. 1000 *flo.* 90*l.*

60. *Un Manège.* Exercising horses.
13¼ *in.* by 16 *in.*—P. 260 *flo.* 23*l.*

61. A Ditto, with a woman selling cakes.
17 *in.* by 14½ *in.*—P. 605 *flo.* 54*l.*

62. A Landscape, with figures, and horses baiting.
17 *in.* by 14½ *in.*—P. 1000 *flo.* 90*l.*

63. A Stag Hunt.
11 *in.* by 13¾ *in.*—P. 1010 *flo.* 91*l.*

64. A Camp, with figures and horses, and a farrier at work.
19 *in.* by 15¾ *in.*—P. 335 *flo.* 30*l.*

65. The Angels appearing to the Shepherds.
20 *in.* by 23 *in.*—C. 295 *flo.* 27*l.*

A picture of this subject (No. 65) is now in the collection of M. Van Sasseghem, at Ghent.

66. Pyramus and Thisbe.

$8\frac{3}{4}$ *in.* by 4 *in.*—P. 165 *flo.* 14*l.*

67. A Landscape, with a numerous assemblage of figures playing at a game called kaatesspelt (tennis-ball).

Collection of Prince Rubempre, *Brussels*, 1765, 4500 *flo.* 405*l.*
24 *in.* by 36 *in.*

68. A view of a farrier's shop, with eleven figures and six horses; on the left is an old vaulted building, at which two gentlemen, attended by a servant, have stopped to have one of their horses shod; one of the workmen holds the animal, whilst the smith shoes him.

Collection of Noel Desenfans . . . 1802 . . . 130 *gs.*
19 *in.* by 23 *in.*—C.

69. *Le Colombier du Maréchal.* A view of the ruins of a convent, occupying nearly the whole of the picture; close to the left side is a flock of sheep, approaching the front, preceded by a man with bagpipes, and followed by another on foot, and a third, upon a laden mule: the principal group in the composition consists of two travellers, one of whom stands with a dog at his side, looking at two men, who are shoeing his horse; the other is mounted, and appears to be talking to a woman, who stands at a door, with a child in her arms, and another at her side. Engraved by Moyreau, No. 26, under the above title.

Collection of M. d'Argenville . 1766. . 801 *fs.* 32*l.*
———— M. Herron *Brussels*, 1788. . 1820 *flo.* 164*l.*
———— Noel Desenfans . . 1802. . . . 200 *gs.*
Now in the Dulwich Gallery.
17 *in.* by $20\frac{1}{2}$ *in.*

70. *La Chasse au Cerf.* The scene lies near the pavilion (on the top of which are a great many persons) and walls of a noble mansion, partly surrounded by water, into which a stag and a fawn are rushing, pursued on both sides by huntsmen and dogs: amongst the numerous figures that compose the party, is a lady on a fine gray horse; at a little distance behind her, and nearer the front, is a cavalier assisting another lady to mount; and still nearer, is a group of ladies and gentlemen, some of whom are reposing on the ground, with hawks. Engraved by Daudet, No. 74, under the above title.

Collection of Julienne . . . . 1767. . 16,700 *fs.* 668*l.*
——— Choiseul . . . . 1772. (bought for the Empress of Russia) . . . . . 20,700 *fs.* 828*l.*
Now in the Hermitage, at St. Petersburgh.
36 *in.* by 67 *in.*—C.

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71. *Occupations Champêtres.* A picturesque Landscape, composed of a sandy soil; on the right is a lofty rugged hill, surmounted by a cottage, and on its side a tree, amidst bushes; upon a winding road, which intersects the country, are four horses and about fourteen figures, several of whom are engaged in making bundles of wood and loading the horses, one of which is lying down with its burthen. Engraved by Moyreau, No. 71, under the above title.

Collection of Julienne . . . . 1767. . 5079 *fs.* 203*l.*
——— R. de Boisset . . . 1777. . 8000 *fs.* 320*l.*
——— Chevalier Lambert . 1787. . 10,000 *fs.* 400*l.*
——— Calonne . . . . 1788. . 11,500 *fs.* 460*l.*
——— Le Bas Courmont . 1794. . 40,000 *assignats.*
——— Tolozan . . . . 1801. . 5100 *fs.* 204*l.*
——— Solirene . . . . 1812. . 6105 *fs.* 244*l.*
Now in the collection of M. Valdou, Paris.
24 *in.* by 30 *in.*

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72. *L'Ecurie de la Poste.* The Interior of a large stable, in which are six horses; one of them (a piebald), mounted by a

cavalier, is galloping out at the door, on one side of which are two men, and on the other a man in a cloak, and a boy; in front are two boys playing with a goat, which has knocked one of them down; farther in the stable is a groom, on a restive white horse, and holding another by its halter, apparently with the intention of leading it to water; near a pump, on the left, are three horses, from one of which a hostler is removing its saddle. This picture is a beautiful example of the master. Engraved by Moyreau, No. 73, under the above title.

Collection of Julienne . . . . 1767. (sold with a picture, by Berghem), for . . . . . 3520 *fs.* 141*l.*

The Wouwerman alone would now sell for . . . . 450 *gs.*

Exhibited in the British Gallery 1828.

Now in the collection of the Earl of Plymouth, at Knowle.

16 *in.* by 20 *in.*

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73. *Récréation Militaire.* A Landscape, with a large tent on the right, in front of which are several soldiers and four horses; the most conspicuous among the latter is a fine prancing piebald, held by a soldier with his back to the spectator; behind it is another, mounted by a trumpeter (who is also seen in a hinder view) blowing his instrument; a little farther, and between the former two horses, is a lady on horseback; nearer the left side is a young woman, standing between a soldier on a dark horse and another dismounted, both of whom are paying her attention; and at the extremity of the fore-ground are four soldiers, gambling on a drum head. Engraved by Moyreau, No. 68, under the above title.

Sold in the collection of Gaignat, 1768, with a companion already described, under the title of *Marche d'Armée*, for 4600 *fs.* 184*l.*

$13\frac{3}{4}$ *in.* by $18\frac{1}{4}$ *in.*—P.

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74. *La Fontaine de Vénus.* A Landscape, with a handsome fountain on the right, composed of a female with cupids; near which is a sporting party, consisting of a lady and two

gentlemen, who have stopped to refresh themselves; one of the gentlemen has just dismounted from a fine piebald horse, and is assisting the lady to alight; at a little distance from this group, and near the fountain, is a man with a horse, laden with a fine stag; two couples of dogs, and a horse, are drinking at the fountain, and a dog lies near a dead hare, in front, &c., &c.

15 *in.* by 20 *in.*—P.

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75. The Companion. *Le Conseil des Chasseurs.* A view of an open and extensive country, with an assemblage of five gentlemen and a lady, with horses, forming a sporting party, on the fore-ground; one of the gentlemen has dismounted, and a servant is holding his horse, whilst he speaks to the lady; on the opposite side of the group is a youth running, with a long staff in his hand; and close to the front are two dogs lying down.

Engraved by Moyreau, Nos. 65 and 67, under the above titles.

Collection of M. de Gaignat . . 1768. . 5000 *fs.* 200*l.*

15 *in.* by 20 *in.*—P.

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76. The March of an Army. The view presents an open country, with a castle standing on the summit of a hill on the left; the whole extent of fore-ground is occupied by a line of cavalry, preceded by their officer on a prancing piebald charger, and two trumpeters; the rear of the line extends round the hill, and is composed of baggage-waggons with women in them; close to the right, and front, are two cavalry soldiers who have broken from the line, and are watering their horses in a river.

This capital picture, which is painted in the master's second manner, is singularly rich in the display of that noble animal, the horse, which is exhibited in every variety of action; it is also of the choicest beauty, for its excellent finishing.

Now in the collection of Alexander Baring, Esq., of the Grange, and worth . . . . . 600 *gs.*

32 *in.* by 41 *in.*—C.

77. *Le Retour du Marché.* A Landscape, with a horse and cart in the front ground, the driver of which sits sideways on the beast; and in the cart are a woman with a brass milk-can, and a poultry-basket; a woman, with a child asleep in her lap, is resting by the road-side; and a little dog precedes the horse. This excellent little picture is engraved by Strange, and again by Hervey.

Collection of M. Le Noir.

———	M. de Jully . . .	1769. .	1200 *fs.*	48*l.*
———	Randon de Boisset .	1777. .	2900 *fs.*	116*l.*
———	M. de Clène . . .	1786. .	5400 *fs.*	216*l.*

Now in the collection of the Duchess de Berri.

12¾ *in.* by 10 *in.*—P.

78. *Les Nageurs.* A landscape, with a large pond, or river, on the right, in which about eight boys are bathing, and four men are watering their horses, one of whom has a boy up behind him; and on the left are two women, with a basket of linen; and beyond them are a man and two boys: the river is traversed by a very slight lofty rustic bridge, which abuts against the remains of a stone bridge, upon which is a little building like a toll-house. Engraved by Beaumont under the above title.

Sold separately in the collection of Robit, 1801. 2500 *fs.* 100*l.*

14 *in.* by 18 *in.*—P.

79. The Companion. *Défilé de Cavalerie.* Soldiers, with artillery and baggage-waggons, defiling through an open country, which is intersected by a river. Upon a bank, on the right fore-ground, is a group of three horse-soldiers; one of whom (with his front to the spectator) appears to be an officer of distinction; and on his right is an ensign in the act of mounting, and the third is descending the bank, to water his steed. Engraved by Beaumont, Nos. 4 and 5, under the above titles.

Collection of Jully . .	1769. .	4001 *fs.*	(the pair)	160*l.*
——— Morelle .	1776. .	7811 *fs.*	. . .	312*l.*
——— Dubois .	1784. .	7000 *fs.*	. . .	280*l.*

14 *in.* by 18 *in.*—P.

80. The Plundering of a Village. On the fore-ground are some peasants, led bound; and farther to the right are several others; three of whom are in a river, defending themselves against the attack of the soldiers.

Collection of Braamcamp, 1771.

43 *in.* by 26½ *in.*—C.

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81. The Companion. A View of an ancient castle, near a river, in which a cavalier is watering his horse, and some figures are bathing: near a bridge, which is under repair, are some women, washing linen; and beyond them are several more, seated; some figures on horseback, and others assisting a hay-cart up a hill, are on the right; and on the second distance is a stable, before which is an ass being unloaded; and near it is a horse.

Collection of Braamcamp . . 1771. . 3000 *flo.* . 270*l.*

43 *in.* by 26½ *in.*—P.

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82. A Landscape, with a peasant's cottage upon an eminence on the left; before which are a post-waggon, drawn by six horses, and a man and a woman, who have just dismounted from their steeds: nearer the front are two huntsmen, one of whom is holding a white horse; and the other coupling some dogs: several guns, and a variety of game, are lying on the ground; and numerous other figures, variously distributed, complete the composition.

Collection of Braamcamp . . 1771. . 1100 *flo.* . 99*l.*

28 *in.* by 30 *in.*—C.

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83. A Landscape, with a cottage; at the door of which is a boy, pouring out a glass of liquor for a traveller; and nearer the spectator is another boy, holding a horse, which two men are shoeing, whilst the rider is looking on.

Collection of M. Klock . . . . 1744. . 800 *flo.* 72*l.*

——— Braamcamp . . . 1771. . 1000 *flo.* 90*l.*

28 *in.* by 30 *in.*—C.

84. A Pair. One represents a soldier on a white horse, with a sword in his hand, conquering Vice, who lies prostrate at his feet; and above is an Angel, descending with a crown to reward his valour.

25½ *in.* by 19 *in.*—P.

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85. The Companion represents a similar allegory.

Collection of Braamcamp . . . 1771. . 760 *fl.* 68*l.*

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86. Soldiers burning and sacking a village, and taking the inhabitants prisoners.

Collection of Braamcamp . . . 1771. . 2200 *fl.* 198*l.*

25 *in.* by 30 *in.*—C.

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87. A Village Festival. A picturesque Landscape, with a river in the middle; a little country inn on the left; and a tree on the farther side of it, in which is a pigeon-house: two gentlemen and a lady, on horseback, are stopping to refresh themselves at the inn; the landlord of which is presenting the lady a glass of wine; one of the gentlemen has his hat off; near him are a woman, with a child, and the servant of the house; and more in front is a boy, on his knee, coupling two dogs. On the opposite side stands another small inn, in front of which, amongst numerous groups of peasantry, are a couple dancing to the music of a hurdy-gurdy, played by a man on a tub, under a tree; and others drinking, and lying about on the ground: about the middle is a party of five, with a piper at their head, advancing towards the lady and gentleman on the left. Engraved by Scott. This is an excellent picture, painted in the artist's second manner; full of variety and interesting detail.

Collection of Braamcamp . . . 1771. . 3810 *fl.* 343*l.*

Exhibited in the British Gallery, 1815.

Now in the collection of T. Hope, Esq., and worth . . 800 *gs.*

23 *in.* by 33 *in.*—C.

88. A View of an encampment, with several figures and horses; in front is a piece of water with a small boat on it; several boys are bathing, and a dog drinking; to the right is a beggar, with a wooden leg. This picture is painted in the artist's second manner.

Collection of Van Huls . *Hague*, 1737. . 550 *flo.* 50*l.*
14 *in* by 16 *in.*—P. (*about.*)

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89. A Charge of Cavalry. On the left is a soldier, struggling to take a banner from a man, who resolutely defends it.

Collection of Braamcamp . . . 1771. . 1740 *flo.* 156*l.*
23 *in.* by 30 *in.*—C.

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90. A Landscape. The left side of the view is occupied by a rugged hill, with a house on its summit, and a high road at its side, on which are a loaded cart, drawn by two horses, the foremost of which the driver is letting drink at a river; near these are a woman, with a bundle on her head, and a boy by her side; a cavalier on horseback, preceded by a female, also mounted, are ascending the hill. A river flows on the opposite side, through which a boy is wading; and a little beyond him are two men pulling in nets, and a boy in a boat, &c. &c. Etched by Le Bas, and engraved by Ozanne.

Collection of Lormier . . . . 1763. . 1610 *flo.* 145*l.*
———— M. Braamcamp . . 1771. . 1650 *flo.* 148*l.*
———— Count de Bruhl.
18 *in.* by 26 *in.*—C.

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91. A Landscape, composed of sand hills: on the foreground are three men loading a horse with faggots; a huntsman, on a white horse; and a man with a hawk.

Collection of Braamcamp . . . . 1771. . 440 *flo.* 39*l.*
$12\frac{1}{2}$ *in.* by 16 *in.*

92. A View before the door of an inn, in front of which are several figures: amongst them is a man on horseback; and behind him is another horse, held by its rider, who is saluting a lady just returned from the chase: on the foreground is a river, in which are two boys.

Collection of Braamcamp . . . . 1771. . 925 *flo.* 83*l.*
Now in the collection of Baron Van Brienen Vande Grootelindt.
14½ *in.* by 17 *in.*—P.

93. A Landscape, with the ruins of a castle in the middle; and a fountain, near which are two ladies and a gentleman on horseback, and two boys, one of whom is taking up some water in his hat: beyond this group are a lady on a gray horse, a gentleman on a white one, and a huntsman with two dogs.

Collection of M. Sydervelt . *Amst.* 1766. . 1230 *flo.* 111*l.*
—— —— Braamcamp . . . 1771. . 1175 *flo.* 106*l.*
16 *in.* by 21½ *in.*—P.

94. A View before the door of an hotel, in front of which are a post-waggon, with two horses, which a boy is feeding; a child, looking on; and a man on an ass, with faggots.

Collection of Braamcamp . . . . 1771. . 720 *flo.* 65*l.*
16 *in.* by 14 *in.*—P.

95. A Landscape, with a group of figures in front; among which is a cavalier, dismounted, and holding his horse by the bridle: on the second plane is a waggon loaded with hay, which a man is putting into a boat.

Collection of Braamcamp . . . . 1771. . 707 *flo.* 63*l.*
16 *in.* by 14 *in.*—P.

96. A Landscape, with a broad rough road over a hill on the right, on which are a cart with a woman and child in it, drawn by a single horse, at the side of which are two men on foot; behind the cart are a man on horseback, and another on foot, these are all descending the hill; more to the right is a

gentleman on horseback, mounting the hill, near the summit of which stands a cottage; a clump of trees is on the brow of the hill, in the middle of the picture, and a pool of water covers the left side, through which are passing a woman, with a child at her back, and a man on a loaded gray horse; a boy gathering rushes, and three or four dogs, complete the composition. This is a broad and masterly-painted picture, full of effect. A picture described in the Braamcamp catalogue closely resembles it.

Collection of Jeremiah Harman, Esq.

Now in the collection of Mr. T. Emmerson.

20 *in.* by 24 *in.*—C.

97. A Landscape, with figures: amongst them are a man on a prancing horse, on the middle fore-ground; three persons on the left looking at him; and on the right some boys, apparently frightened.

Collection of Braamcamp . . . 1771. . 605 *flo.* 54*l.*

Exhibited in the British Gallery, 1828.

Now in the possession of Henry Chawner, Esq.

15½ *in.* by 15½ *in.*—P.

98. The Interior of a grotto, with a lady and some gentlemen admiring an antique vase.

Collection of Braamcamp . . . 1771. . 410 *flo.* 37*l.*

11 *in.* by 12 *in.*—P.

99. An ass, standing on the brow of a hill, in the foreground of a Landscape: in the distance are seen a gray horse, lying down; a woman with a child, and two other figures. Engraved by Dunker, No. 21, in the Choiseul Gallery.

Collection of Braamcamp . . . 1771. . 105 *flo.* 9*l.* 10*s.*

——— Choiseul . . . . 1772. . 1031 *fs.* 41*l.*

——— P. de Conti . . . 1777. . 720 *fs.* 29*l.*

——— St. Victor . . . . 1822. . 2000 *fs.* 80*l.*

Exhibited in the British Gallery, 1824.

Now in the collection of the Right Honourable Robert Peel.

10 *in.* by 13 *in.*—P.

100. A Hawking Party, consisting of about nine gentlemen and a lady on horseback, distributed over a picturesque landscape: the principal group is on the left fore-ground, where the lady is seen, apparently speaking to a boy, who is stooping down, as if to take up some hunting implements, that lie on the ground: on the middle and front are a man, kneeling on the ground, and a woman with a child, seated by his side. Engraved by Dunker, No. 78.

Collection of Choiseul	1772.	3000 *fs.*	120*l.*
——— P. de Conti	1779.	2700 *fs.*	108*l.*
——— Destouches	1794.		
——— Tolozan	1801.	2720 *fs.*	109*l.*
——— M. Vander Pot, *Rott.*	1808.	3030 *flo.*	272*l.*

Now in the Musée at Amsterdam.

10 *in.* by 11 *in.*—Cop.

101. A Landscape, with a group of harvest people in front, taking their repast: a little beyond them stands a gray horse, near which is an ass reposing; and on the right are some men, putting hay in ricks under a sort of shed. Engraved by Wiesbrood, No. 70, in the Choiseul Gallery.

Collection of M. Meijers	1772.	205 *flo.*	18*l.*
——— Choiseul	1772.	2400 *fs.*	96*l.*
——— P. de Conti	1777.		

Now in the collection of the Dowager Lady Stuart.

14 *in.* by 15 *in.*—P.

102. A Landscape, with tents occupying the extremity of the fore-ground, in front of which are several figures and three horses; the nearest is held by a boy, whilst its rider ties up his shoe-string; the second is having one of its hind feet examined; and the third has a rider on its back. Engraved by Weith, No. 20, in the Choiseul Gallery.

Collection of Choiseul (by Le Brun)	1772.	1510 *fs.*	60*l.*
——— M. Proley	1787.	2110 *fs.*	84*l.*

18 *in.* by 15 *in.*—P.

103. A rocky Landscape; in front of which is a boy, with a dog at his side, holding a gray horse, whose saddle lies on the ground. Engraved by Perry, No. 21, in the Choiseul Gallery.

Collection of Choiseul . . . . . 1772. . 500 *fs.* 20*l.*

13½ *in.* by 11 *in.*—P.

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104. A hilly Landscape, of a sandy soil, with a little valley in the middle, through which runs a stream, traversed in front by a wooden bridge, over which a man is passing: farther are two gentlemen watering their horses, one of which is of a gray colour, and has its rider on its back; and on the banks of the stream are two naked boys; a woman is seated, with her children, by the road-side. Engraved by Dunker, No. 29, in the Choiseul Gallery.

Collection of Choiseul . . . . 1772. . 3000 *fs.* 120*l.*
Again in the same collection . . 1777. . 5000 *fs.* 200*l.*
——— P. de Conti . . . 1779. . 3280 *fs.* 132*l.*
——— Calonne . . . . 1788. . 3900 *fs.* 156*l.*
——— Montesquiou . . . 1788. . 4021 *fs.* 161*l.*
— — Sabatier . . . . 1809. . 2400 *fs.* 96*l.*
Again in a sale of M. Villers . . 1812. . 5000 *fs.* 200*l.*
Again in P. Talleyrand's collection, 1817. (sold privately.)
Now in the collection of Edward Gray, Esq., valued at 600 *gs.*

24 *in.* by 21 *in.*—C.

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105. *Le Manège.* A Landscape, with an open space; on one side of which are the steps and lofty wall of a mansion, and on the other the view extends over some rising hills, enriched with woods and buildings. The fore-ground is occupied by an assemblage of gentlemen, trying their horses; amongst them is a groom, holding a fine white charger, and behind him stands a gentleman, with a lady and a little child: in the middle is a training post, by the side of which are a youth, and a man on a beautiful pied horse: and in front are two boys, setting two dogs to fight: three other horses, a coach, and a great number of figures, are in the composition. Major has engraved a beautiful print from it, under the above title, when in the

collection of the Marquis d'Argenson; and again in the Choiseul Gallery, No. 71.

The above sold separately, in the collection of Geldermeester, *Amst.* 1800. . 3650 *flo.* 328*l.*

Now in the collection of M. Van Loone, *Amsterdam*, and from its superior beauty, may fairly be estimated at . . 700 *gs.*

20 *in.* by 17½ *in.*—P.

106. The Companion. *Les Marchands de Chevaux.* A view of a village fair, with a rustic cottage on the left, at the farther side of which is a tall and almost leafless tree; and in the middle distance are two tents; the whole scene is crowded with figures and horses: the principal group, in front, consists of a man on a white horse, one of the fore feet of which a dealer is lifting up, who appears to be pointing out some defect in it; and two gentlemen, who stand at the animal's head, apparently conversing about it: before the door of the house are a lady and a gentleman on horseback; and in the distance is seen a coach and six. This picture is a little dark in colour: it was engraved by Moyreau, when in the collection of Chevalier Hallée, 1737, No. 9; and there is another engraving of it in the Choiseul Gallery, No. 72.

Collection of Choiseul (the pair) . 1772. . 20,000 *fs.* 800*l.*
———— P. de Conti (ditto) . . 1777. . 19,800 *fs.* 792*l.*
Duruey (separately) . 1787. . 4601 *fs.* 184*l.*
———— Brentano (separately) *Amst.* 1821. 4005 *flo.* 360*l.*

Now in the collection of Baron Verstolke, *Hague*, and worth 450*l.*

20 *in.* by 17½ *in.*—P.

107. A Landscape, on the left of which is a picturesque brick house, with a vine growing round the door, which is open, and within it are seen a man and a child: in front of the house is a man feeding a horse, from which a gentleman has just dismounted; and on the opposite side is a river, in which are some boys bathing, and men watering their horses.

Collection of Van Loo . . . . . 1772. . 2000 *fs.* 80*l.*

19 *in.* by 24 *in.*

108. A Winter Scene, with a canal, at the side of which is an old wall, covered with snow; a variety of figures enliven the view.

Collection of M. Potier . . . . 1757. . 303 *fs.* 12*l.*
——— M. Lempereur . . 1773. . 950 *fs.* 38*l.*
——— Count Dubarri . . 1774. . 600 *fs.* 24*l.*
——— Beaujon . . . . 1787. . 990 *fs.* 40*l.*

13 *in.* by 18½ *in.*—P.

109. *Les Travaux Champêtres.* A Landscape, with hilly ground on the right, upon the highest part of which are two light trees; beyond them, and in a hollow, are some low cottages, near which are three figures: towards the front is a man on horseback, descending the hill, followed by two dogs and a boy; a man, watering a horse, is also on the right, and in the opposite side are two boys bathing; several men reaping corn are seen in the distance. Engraved by E. Consinet, under the above title.

Collection of M. Lempereur . . 1773. . 805 *fs.* 32*l.*

11 *in.* by 13 *in.*—P.

110. A View of an open country, enriched with a variety of figures and animals: the principal group consists of three figures and a fine white horse, held by a groom, which a lady, standing by the side of a cavalier, appears ready to mount.

Collection of Le Brun . . . 1773. . 2400 *fs.* 96*l.*

16 *in.* by 20 *in.*—P.

111. A gang of robbers attacking a market-cart, drawn by three horses, on the foremost of which is a man lifting the butt-end of his whip to strike a robber, who is attempting to stab him, whilst a wooden-legged rascal holds the horse; two of the thieves are at the side of the cart, in which are a man, armed with a large knife, defending himself and his goods, and a woman levelling a blow at a thief, who is attempting to take a package. Painted in the artist's second manner.

Collection of Le Brun . . . . 1773. . 1960 *fs.* 78*l.*
——— Geldermeester . . 1800. . 1450 *fl.* 130*l.*
——— M. Pauwels, *Brussels*, 1814. .
Exhibited in the British Gallery, 1826 and 1827.
Now in His Majesty's collection.
14 *in.* by 15 *in.*—P.

112. *La Belle Laitière.* A halt of cavalry officers at a sutler's booth : the nearest one to the spectator has dismounted from a fine spirited charger, which he holds with one hand, and is caressing a young woman with the other, while a poor mendicant is on his knees at his side, asking charity; the second officer rides a gray prancing horse, and appears to have just emptied the jug which he holds, and is calling to his comrade to mount; close behind him is a trumpeter, sounding his instrument; nearer the tent are two dismounted horses, and a man giving one of them provender; and close to the front are two children playing with a dog: on the opposite side, and some distance off, is a group of soldiers gambling near a river, which divides the country, and beyond it is seen an encampment on the sides of the distant mountains. This beautiful picture is painted in the artist's second manner, brilliant in colour, and beautifully enamelled. It is finely engraved by Le Bas, under the title of *Halte d'Officiers.*

Collection of Count Dubarri . . 1774. . 4000 *fs.* 160*l.*
——— Poulain . . . . 1780. . 3461 *fs.* 139*l.*
——— John Webb, Esq. (at Mr. Phillips's) 1821. 210 *gs.*
Exhibited in the British Gallery, 1821.
Now in the collection of the Right Hon. Robert Peel.
20 *in.* by 15¾ *in.*—P.

113. A Horse Fair: a composition of more than thirty horses and one hundred and fifty figures. The scene lies in an open country, beautifully diversified with buildings, and intersected by a river, on which are boats; among the numerous

HALT OF OFFICERS.

P. Wouwermans.

from a fine spirited charger, which he holds with one hand, and is caressing a young woman with the other, while a poor mendicant is on his knees at his side, asking charity; the second officer rides a gray prancing horse, and appears to have just emptied the jug which he holds, and is calling to his comrade

picture is painted in the artist's second manner, brilliant in colour, and beautifully enamelled. It is finely engraved by Le Bas, under the title of *Halte d'Officiers.*

sected by a river, on which are boats: among the numerous

groups which are distributed over the fore-ground may be observed, on the right, a quack doctor at his stall, surrounded by peasants of both sexes.

Collection of Count Dubarri . . 1774. . 6000 *fs.* 240*l.*
——— Tronchien . . . . 1801. . 4060 *fs.* 162*l.*

Cumberland, in his catalogue of the King of Spain's collection at Madrid, mentions a capital picture of the above subject.

26 *in.* by 31⅓ *in.*—C.

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114. A Horse Fair: a composition consisting of about forty figures and ten horses.

Collection of Count Dubarri . . 1774. . 3230 *fs.* 129*l.*

22 *in.* by 24 *in.*—C.

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115. A *Karmesse,* or Village Fête. This picture presents an assemblage of thirty-seven figures, amongst whom are a woman and three children on the fore-ground. Painted in the artist's early, or *Bamboccio* manner.

Collection of Count Dubarri . . 1774. . 1002 *fs.* 40*l.*

24 *in.* by 28 *in.*—C.

A picture of a corresponding description to the preceding was sold in the

Collection of L'Abbé Geveny . . 1779. . 1160 *fs.* 46*l.*

24 *in.* by 32 *in.*—C.

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116. *La Curée du Cerf.* A party of huntsmen returned from the chase, consisting of ten figures and four horses; these are distributed over the fore-ground of a landscape; among them is a sportsman on a bay horse, holding up, on a stick, the paunch of a stag, at which the dogs are jumping. This picture is known under the above title.

Collection of B. de Gagny . . . 1776. . 3110 *fs.* 124*l.*
——— Trouard . . . . 1779. . 2800 *fs.* 112*l.*
——— M. Destouches . . 1794. . 4700 *fs.* 188*l.*
13 *in.* by 17 *in.*—P.

117. *La Fontaine des Tritons.* A Landscape, with a fountain on the left, near which are a lady on a bay horse, and a gentleman on a gray one (seen in a hinder view), and between them stands a page, helping them to some wine, a glass of which the gentleman holds in his hand; a huntsman is taking some water out of the fountain, at which two dogs are drinking; and by the side of it are two women, one of whom has a pitcher on her head; on the middle fore-ground is a group of five boys, four of whom are lying on the ground. Engraved by Moyreau, No. 64, under the above title.

Collection of the Marquis d'Argenson, 1750.
——— M. La Prade . . . 1776. . 3000 *fs.* 120*l.*
——— De Clene . . . . 1786. . 6150 *fs.* 250*l.*
Now in the collection of M. Goll, *Amsterdam*, and worth 500*l.*
14 *in.* by 18 *in.*—P.

118. *La Course à la Bague.* A view of a country abounding in sand-hills; a row of detached cottages extend along the left, and the fore-ground is occupied by a numerous assemblage of peasants, with horses, enjoying the amusement of running at the ring, which is attached to a box filled with water, and suspended to a pole across the road; in the centre of the group, on the right, is a peasant, on a gray horse drinking out of a large pitcher. Engraved by Moyreau, No. 8, under the above title.

Collection of B. de Gagny . . . 1776. . 5901 *fs.* 236*l.*
——— Count de Merle . . 1784. . 5800 *fs.* 232*l.*
——— Calonne . . *London*, 1795. . . . 210 *gs.*
15 *in.* by 19 *in.*—P.

119. *La Charrette embourbée.* A Landscape, through which several waggons laden with baggage are passing; one of them, on the right fore-ground, has sunk in a hole on the road, from which the driver is endeavouring to extricate it.

Sold separately, in the collection of M. Destouches, 1794.
13½ *in.* by 16½ *in.*—P.

120. The Companion. *Une Chasse à l'Oiseau.* A party of ladies and gentlemen, enjoying the amusement of hawking.

Collection of B. de Gagny (the pair) 1776. . 6005 *fs.* 240*l.*
13½ *in.* by 16½ *in.*—P.

121. *Le Cul de Jatte.* The interior of a *remise*, with several cavaliers halting to refresh themselves and steeds; several women with children are in the composition.

Collection of M. Dussen . *Amst.* 1752. . 651 *flo.* 58*l.*
" B. de Gagny . . . 1776. . 4500 *fs.* 180*l.*
22 *in.* by 30½ *in.*—C.

122. *Un Retour de Chasse.* A party of ladies and gentlemen returning from the chase.

Collection of B. de Gagny . . . 1776. . 1080 *fs.* 44*l.*
" " Trumbull . . . . 1795. . . . . 98*l.*
9½ *in.* by 12 *in.*—P.

123. A Farrier's Shop, at which the driver of a post-waggon has halted to have his horse's shoe examined, and the smith is engaged looking at the horse's foot on which he rides; several men and women are near them, and two horses (a gray and a brown) are baiting at a trough.

Collection of M. Prade . . . . 1776. . 2400 *fs.* 96*l.*
Now in the collection of Abraham Robarts, Esq.

124. A Pair of Landscapes. In one is introduced a group of boys bathing.

8 *in.* by 10 *in.*—P.

125. The Companion represents travellers refreshing at an inn, and others variously engaged. The figures in both are very small, and are subordinate to the landscape.

Collection of B. de Gagny . . . 1776. . 4406 *fs.* 176*l.*

8 *in.* by 10 *in.*—P.

126. A Pair. One represents travellers at the door of an inn, situate on the brow of a hill, and the figures are opposed to the sky.

$10\frac{1}{4}$ *in.* by 8 *in.*—P.

127. The Companion. A rider breaking in a young horse.

Collection of B. de Gagny . . . 1776. . 2500 *fs.* 100*l.*

$10\frac{1}{4}$ *in.* by 8 *in.*—P.

128. A Landscape, with buildings and a river. Amongst the figures which enliven the scene are two men on horseback; a man, a woman, and a child on foot; two dogs and a man passing a wooden bridge.

Collection of B. de Gagny . . . 1776. . 801 *fs.* 32*l.*

14 *in.* by 12 *in.*—P.

129. A Winter Scene. The view presents a high road, on which are a cavalier and a man on foot; on the right are some little hills, covered with snow; and on the opposite side high mountains, with a wooden bridge at their base, thrown across a chasm, over which a monk is about to pass.

10 *in.* by 9 *in.*—P.

130. *La Course au Hareng.* The scene exhibits a numerous

assemblage of peasantry distributed over the fore-ground of a landscape, and in front of an inn, and some houses situate on the right of the picture; among the company is a man on horseback, with a woman up behind him, riding full gallop to catch at a herring suspended to a cord fastened across the road; several other couple, similarly mounted, are waiting their turn to run at the mark; while others on foot are inviting females to join in the same amusement. All is bustle and activity, and every incident likely to occur on such an occasion is faithfully depicted. This capital picture was painted about the commencement of the artist's third manner, and is of the most esteemed quality.

Collection of M. Randon de Boisset 1777. . 11,999 *fs.* 480*l.*
——— M. Tolozan . . . 1801. . 6550 *fs.* 262*l.*
Now in the collection of the Duchess de Berri, worth 1000 *gs.*
23 *in.* by 29¼ *in.*

131. A Pair. One represents a halt of travellers, at the door of an inn.

Sold separately, in the collection of M. du Clos, 1812, 4611*fs.* 184*l.*
13 *in.* by 15 *in.*

132. The Companion. A halt of cavaliers, four of whom are playing at dice, on a drum.

Collection of R. de Boisset (the pair) 1777 . 5000 *fs.* 200*l.*
Again separately, in the collection of M. du Clos, 1812, 4980*fs.* 200*l.*
13 *in.* by 15 *in.*

133. *La Petite Ecurie.* The Interior of a stable, or *remise,* with six horses, three of which are held by grooms: on the left is a man gathering up hay; and near the entrance is a woman at a well; other figures, variously occupied, are in the stable; and in front are four fowls.

Collection of R. de Boisset . . 1777. . 5000 *fs.* 200*l.*
Morelli . . . . . 1786. . 3800 *fs.* 152*l.*
Duc d'Alberg, *London*, 1817. . . . . 275 *gs.*
the late King of Bavaria 1826. . 2771 *flo.* 250*l.*

$10\frac{3}{4}$ *in.* by 13 *in.*—Cop.

134. A Landscape, with a high road on the left, skirted on one side by a hedge, under which is seated a woman with a child, and near them is a man preparing faggots to load a gray horse.

Collection of R. de Boisset . . . 1777. . 2740 *fs.* 110*l.*
Le Rouge . . . . 1818. . 4101 *fs.* 164*l.*

This exquisitely-painted picture is in the artist's third manner. It was brought to England by M. de la Hante, who sold it to J. Webb, Esq. for 250 *gs.*; in whose sale, in 1822, it was purchased, by Mr. Foster, for 115 *gs.*; and has subsequently been sold, by Mr. Peacock, to the Right Honourable Robert Peel, for 143 *gs.*

Exhibited in the British Gallery, 1824.

12 *in.* by 9 *in.*—P.

135. A View on the Sea-shore. On the fore-ground are some men unloading a cart, drawn by two horses, one of which is lying down; another cart is seen arriving; and a man, with a dog at his side, lies asleep near a tub.

Collection of R. de Boisset . . . 1777. . 2400 *fs.* 96*l.*
——— Le Bas Courmont . 1794. . 22,600 *assignats.*

15 *in.* by 13 *in.*

136. A Landscape, with an open shed on the left, under which is St. Joseph, in the dress of a carpenter; beyond him are the Virgin and Child, with St. Ann, seated under the shade of a large tree; and on the right is a stream of water, to which two angels are leading the ass to drink.

Collection of Paillet . . . . . 1777. . 1520 *fs.* 61*l.*

24 *in.* by 18 *in.*—C.

137. A Landscape, with a halt of huntsmen, one of whom is still on horseback; the others are busy with their dogs: a river extends along the right.

Collection of M. Paillet . . . . 1777. . 810 *fs.* 32*l.*
10½ *in.* by 13½ *in.*—P.

138. A Landscape, with a stream of water in front, in which several boys are bathing; and a man is approaching with two horses to water; and nearer to the spectator is a group of figures: the back-ground is diversified by various cottages, and a river, on which are boats.

Collection of M. Paillet . . . . 1777. . 2000 *fs.* 80*l.*
12 *in.* by 14 *in.*—P.

139. A Landscape, with a tent, at which a number of travellers and others, with horses and waggons (loaded with baggage and bales of goods) have halted, several of whom are occupied with baggage, and others are drinking and reposing; among them is a woman, holding a child upon a horse; and on the left are some travellers arriving, one of whom leads a mule.

Collection of M. Paillet . . . . 1777. . 2130 *fs.* 85*l.*
——— Sabatier . . . . 1809. . 3901 *fs.* 156*l.*
13½ *in.* by 17½ *in.*—P.

140. A Pair. One represents a Landscape, with a peasant caressing a girl, who is drawing water at a well; there are also two boys, one of whom is on horseback, the other leading an ass: several fowls, and culinary utensils, are on the fore-ground.

Sold separately, in the collection of Tronchien, 1778, 2101 *fs.* 84*l.*
14 *in.* by 13 *in.*—P.

141. The Companion represents soldiers at the entrance of a sutler's booth; amongst them is a trumpeter on horse-back.

Collection of Thelluson . . 1777 (the pair) 3800 *fs.* 152*l.*
14 *in.* by 12 *in.*—P.

142. A Landscape, with a halt of banditti.

Collection of Thelluson . . . . 1777. . 2753 *fs.* 110*l.*

27 *in.* by 36 *in.*

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143. Travellers halting under a rocky cave; on the left are three horses, the nearest of which is lying down; the second (a gray one) stands in the middle, with a man on the farther side of it, leaning on his back; the third is a bay: a group of two women with infants in their arms, a man with a loaded ass and another smoking, occupy the middle; close to the right are two figures lying asleep on a heap of hay.

Collection of P. de Conti . . . 1777. . 3099 *fs.* 124*l.*

Now in the collection of Thomas Emmerson, Esq. 1826, and cost . . . . . 7000 *fs.* 280*l.*

14 *in.* by 16 *in.*—P.

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144. A Pair of Landscapes: in one is introduced a hawking party, among which are a man on horseback, looking at two birds flying; a boy letting loose a falcon; and near him, a man and a dog.

8½ *in.* by 6 *in.*—P.

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145. The Companion represents a man and a woman on horseback, and another man walking, accompanied by a dog.

Collection of P. de Conti . . . 1777. . 1260 *fs.* 51*l.*

——— Destouches . . . 1794.

8½ *in.* by 6 *in.*—P.

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146. Two Cavaliers halting on the road, one of whom has dismounted; they are accompanied by attendants, with dogs coupled.

Collection of M. Dulac . . . . 1778. . 1002 *fs.* 40*l.*

11 *in.* by 14 *in.*—P.

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147. A View of the sandy country near Haerlem, intersected

by a river; in front are several peasants assembled, to shoot at a target.

Collection of M. Dulac . . . 1778. . 1001 *fs.* 40*l.*
21 *in.* by 19 *in.*—C.

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148. A Landscape, with figures; amongst them are two men loading a cart with boughs, near which are two horses, one of which is lying down; and beyond them is a man cutting down branches. Engraved.

Collection of the Duc de Deux Ponts, 1778. . 1175 *fs.* 47*l.*
13 *in.* by 13 *in.*—P.

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149. A Landscape, with two trees: amongst the figures that enliven the scene, are a lady dressed in a yellow robe, and a gentleman on horseback, of whom a woman is asking charity; near these are a sailor, and a boy with a horse; on the left are some houses, a boat, and two figures bathing.

Collection of Remond . . . . 1778. . 1501 *fs.* 60*l.*
11 *in.* by 16 *in.*—P.

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150. A View from the shore, looking to the sea during a fresh breeze; the spray breaks over a rock, on the right; and on the opposite side is a little vessel, and others are seen in the distance. This singular little picture of the master is an admirable study from nature.

Collection Anonymous . . . . 1778. . 246 *fs.* 10*l.*
——— Baron Denons . . 1826. . 601 *fs.* 24*l.*
Sold by the writer to W. Wells, Esq., for . . . . 35*l.*
Now in the possession of W. Collins, Esq., R.A.
$7\frac{1}{2}$ *in.* by $9\frac{1}{2}$ *in.*—P.

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151. A gentleman wearing a hat and feathers, and carrying

a hawk on his hand, mounted on a white horse, about to pass under an arcade; and on the left is a boy saluting him.

Collection of Trouard . . . . 1779. . 1230 *fs.* 49*l.*
9 *in.* by 11 *in.*—P.

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152. A hilly landscape. On the fore-ground, to the left, are three horses, tied to trees; beyond these are three others with their riders; above one of the hills is a waggon, drawn by a single horse; in the middle are eleven soldiers, halting; and on the right two horses, upon one of which a cavalier is putting his cloak.

Collection of L'Abbé Geviny . . 1779. . 2401 *fs.* 96*l.*
——— Chevalier Lambert . 1787. . 4000 *fs.* 160*l.*
25 *in.* by 36 *in.*—C.

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153. *La Marchande de Canards.* A Landscape, with a cottage, or inn, on the right, against which grows a vine; and at its side stands a large tree, with a pigeon-house in it; on the fore-ground, and in front of the house, are two sportsmen on horseback, and two others on foot; the nearest of the former is seen in a hinder view; the other is blowing a horn; one of the gentlemen, on foot, is caressing a woman with ducks; the other is stooping down to couple some dogs; on the opposite side, and near the house, stands a man, drinking out of a narrow-necked jug; and behind him is a woman with a child in her arms. Engraved by Moyreau, No. 89, under the above title, when in the collection of M. Damery.

Collection of M. Peters . *Paris*, 1779. . 1213 *fs.* 49*l.*
——— Helsleuter . . . . 1802. . 1480 *fs.* 59*l.*
——— Langeac . . . . 1808. . 1705 *fs.* 68*l.*
13 *in.* by 14½ *in.*—P.

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154. A Sea Port. The view offers on the right a steep hill, with a house and a sort of watch-tower on its summit; near

the latter is a group of figures, one of whom holds a spear: on the fore-ground, and base of the hill, are a gray horse, from which the driver has removed a large package, and is rolling it over a plank into a boat, and a bay horse, with a package on its back, which a man seems about to remove. A dark gray horse, drawing a loaded sledge, which a man is pushing behind, is mounting the hill; and other horses and figures are on the top: a broad river extends over the opposite side of the picture, on which are various boats lying along the shore. This admirable picture was painted about the commencement of the artist's third manner, and may justly be cited as an example of the rarest beauty and perfection. It now adorns the select cabinet of W. Beckford, Esq.

Collection of Chevalier Veerhulst . 1779. . 2205 *flo.* 198*l.*
——— M. Smeth Van Alpen, *Rott.* 1810. 2250 *flo.* 202*l.*
——— M. Le Perrier . . 1817. (bought by M. De la Hante) . . . . . 11,600 *fs.* 464*l.*
——— G. W. Taylor, Esq. . 1823. . . . . 700 *gs.*

Exhibited in the British Gallery, 1818.

15 *in.* by 19 *in.*—P.

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155. Travellers halting at a country inn: amongst the various persons are a woman, holding a child by the hand, and a hostler preparing provender for their horse, which is tied to a rack; another man is holding a horse by the bridle, and a woman is looking out at a window of the inn; and on the right are two persons seated.

Collection of M. L'Abbé Geviny . 1779. . 1404 *fs.* 56*l.*
——— Dubois. . . . . 1784. . 1402 *fs.* 56*l.*

17 *in.* by 20 *in.*—C.

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156. *La petite Forge du Maréchal.* A farrier's shop; in front of which is a peasant, getting a white horse shod, while a child stands by, looking on; within the shop is a man working at the forge; a small pool of water lies in the fore-ground,

and in the distance are seen some houses and the spire of a church.

Collection of M. L'Abbé Geviny .	1779. .	861 *fs.*	34*l.*
——— M. Dubois	1784. .	885 *fs.*	35*l.*
——— St. Victor	1822. .	2610 *fs.*	104*l.*

16 *in.* by 13 *in.*—P.

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157. A hilly Landscape, with a river winding through it, crossed at a narrow part, in front, by a plank, upon which is a boy looking at two men, who are near it, drawing in their nets; on the opposite side of the stream are a man watering his horse, and two little boys with fishing rods; and on the right are several other figures, and a cottage, with a pigeon-house fixed on the top of two poles. Engraved by Beaumont.

Collection of Julienne.

——— Poulain	1780. .	3500 *fs.*	140*l.*
——— Count de Vaudreuil	1784. .	3500 *fs.*	140*l.*

Now in the collection of the Duke d'Aremberg, Brussels.

13½ *in.* by 19 *in.*—P.

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158. *Coup de Pistolet.* A group of five cavaliers, on horseback, in front of some tents, which occupy the left of the picture; amongst them is a trumpeter, blowing his instrument; another, holding up a glass of wine in his hand, and looking at a woman, who stands at his side with a jug in her hand, and a child holding by her apron; a third, with a lady mounted up behind him; and a fourth nearer the tent, is firing a pistol in the air: on the opposite side is a wooden-legged beggar, approaching the group, with a woman at his side; beyond these are two horse-soldiers; and on the fore-ground are a woman, seated, with a child in her arms, and a man sitting near her. Engraved by Visscher, and also by Le Bas, in the Le Brun Gallery.

Collection of M. Nogaret . . .	1780. .	4201 *fs.*	168*l.*
——— M. Tolozan . . .	1801. .	4260 *fs.*	170*l.*

Collection of J. Humble, Esq. . . . . 390 *gs.*
Exhibited in the British Gallery, 1826 and 1827.
Now in the collection of His Majesty.
18 *in.* by 16 *in.*, or 19½ *in.* by 17½ *in.*—P.

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159. A traveller on horseback, bestowing charity upon a pilgrim.

Collection of Nogaret . . . . 1780. . 520 *fs.* 21*l.*
12 *in.* by 9 *in.*—P.

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160. A Pair. One represents a corps of infantry attacking a detachment of cavalry; the composition consists of thirty-six figures disposed on the left of the picture; among the combatants may be distinguished an officer, on a white horse; and a standard bearer in full gallop, passing over a wounded soldier, who lies on the bank of some water, &c.

Sold singly, in a collection of M.B—, at *Paris*, 1827, 6000 *fs.* 240*l.*
12½ *in.* by 15½ *in.*—P.

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161. The Companion represents a view of a farrier's shop, in front of which are a boy holding a white horse, while two men shoe it; and a soldier, wearing a cuirass, stands by another horse, looking at them; a second soldier is also near, waiting the completion of the job; near the house are a woman and two children, observing two men fasten a spirited horse in a shoeing machine; a dog, and some fowls, complete the composition in front: at some distance off, and close to the ruins of a fortification, are several huntsmen, with their dogs, &c. &c.

Collection of M. Le Bœuf (the pair) 1782. . 6101 *fs.* 244*l.*
——— M. B—, at Paris (separately), 1827, 8000 *fs.* (bought by M. De la Hante) . . . . . 320*l.*
12½ *in.* by 15¼ *in.*—P.

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162. The Country Farrier. The composition represents a

gentleman getting his horse shod; a man holds the leg of his steed, while the smith (in the act of raising his hammer) fastens on a shoe; these are assisted by a boy, who holds the nose of the horse: a little way from this group are a man and a negro woman, asking charity.

Collection of M. Coclers . . . 1789. . 1300 *fs.* 52*l.*
11 *in.* by 13½ *in.*—P.

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163. A Landscape, in which is introduced the subject of Pyramus and Thisbe.

Collection of M. Lormier *Hague*, 1763. . 165 *flo.* 15*l.*
——— M. Nogaret . . . . 1780. . 910 *flo.* 86*l.*
8 *in.* by 6½ *in.*—P.

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164. A sutler's booth, near which is a woman, apparently in conversation with a soldier, who is armed with a cuirass; near him are two other soldiers, one of whom is blowing a trumpet: several tents, and a number of soldiers, are seen in the distance.

Collection of Tronchien . . . . . 1780. . 2300 *fs.* 92*l.*
——— Montesquiou, 1788 (with a companion), 5000 *fs.* 200*l.*
15 *in.* by 13 *in.*—P.

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165. A Landscape, with a man and a gray horse on the foreground.

Collection of M. Borreman, *Brussels.* 1781. . 625 *flo.* 56*l.*
12 *in.* by 10 *in.*—P.

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166. *Un Manège.* Grooms, exercising three horses.

Collection of M. Lormier, *Hague,* 1763. . 260 *flo.* 23*l.*
——— M. Borreman, *Brussels,* 1781. . 805 *flo.* 73*l.*
——— M. Laborde . . . . 1784 (withdrawn).
13 *in.* by 15 *in.* P.

167. A beautiful picture, representing the same subject as the preceding, and said to have been presented by Louis XIV. to the Cardinal Gonzague, was sold in the collection of W. Ellis Agar, Esq. 1807.

14 *in.* by 16 *in.*—P.

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168. A View of picturesque rocks, with buildings and ruins, part of which serve for a farrier's shop: the smith is occupied in shoeing an old white horse, and two men are working at the anvil; beyond which are two women, one of whom is asleep near a cradle: upon a road in the second distance are a waggon, with two horses, and a man pushing behind it.

Collection of M. Jan Tak, *Leyden*, 1781. . 1500 *fl.* 130*l.*
——— Van Leyden . . . 1804. . 2400 *fs.* 96*l.*

Now in the collection of Chevalier Erard, Paris.

13 *in.* by 11 *in.*—P.

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169. *Le Départ des Cavaliers.* A party of cavalry soldiers, with three horses, preparing to depart from a sutler's booth, erected near the centre and fore-ground of a barren landscape, at the side of an old tree; in the middle of the group, is a beautiful white charger, with a soldier on the farther side of it; another horse stands close by, laden with baggage and arms; and the third, on the opposite side, is mounted by a man with his hat in his hand, apparently huzzaing: in the space between the horses are a trumpeter blowing his instrument, an ensign bearing a flag, and, nearer the front, a soldier, with one knee on the ground, drinking a parting glass: many other figures are distributed over the scene. Engraved by Moyreau, No. 78, under the above title, when in the collection of M. Le Brun.

Collection of the Marquis de Pange 1781. . 4651 *fs.* 186*l.*
——— Montribloud . . . 1784 (with a companion, entitled *Les Quartiers des Vivandiers*) . . . 8000 *fs.* 320*l.*
——— Tolozan (separately) 1801. . 3625 *fs.* 145*l.*

Now in the collection of Sir Simon Clarke, Bart., of Oakhill.

15 *in.* by 20 *in.*—P.

170. Three cavaliers at the door of a *cabaret;* and a boy handing one of them a glass of wine.

Collection of M. de Gagny . . . 1783. . 1861 *fs.* 75*l.*

10¼ *in.* by 8¼ *in.*—P.

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171. The Interior of a stable, or *remise,* in which a party of gentlemen appear to have just arrived, and dismounted from their steeds, excepting one, who is dressed in a yellow jacket, and rides a bay horse, seen in a fore-shortened view; near the latter is a beautiful gray charger, caparisoned with a rose-colour velvet saddle and yellow housings, the rider of which still stands by its side; more towards the entrance is a gentleman holding the bridle of a dark-gray horse, and paying the hostler. A man leading a roan horse, followed by a lady on a light dun-colour palfrey, are approaching the stable, through the entrance to which a view of a picturesque house and the distant country are obtained. In the fore-ground of this busy scene are a boy on a goat, at which another boy is setting on a dog, and a little girl playing with a kid; several other figures, among whom is a woman at a well, and also some poultry, and a peacock, contribute to complete the interest of this excellent picture, which is painted in the artist's most careful and elaborate manner.

Collection of Count de Merle . . 1784. . 7900 *fs.* 316*l*

——— Watson Taylor, Esq. 1823. . . . . 530 *gs.*

In the latter sale it was bought by Mr. Emmerson, and is now in the choice collection of the Right Honourable Robert Peel.

Exhibited in the British Gallery, 1818.

18½ *in.* by 26½ *in.*—C.

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172. *L'Abreuvoir.* A Landscape, with a large river on the right, which intersects the country, and is bounded on the left by a hill, upon the summit of which are a picturesque house and the cluster of trees; in the fore-ground are grooms watering eight horses; among them is a man on a beautiful white one,

and leading another, descending the bank to the river; near this group is a man holding a prancing horse, several boys bathing, and three women washing linen: at a little distance on the right is a ferry-boat, with horses and figures on board; numerous small vessels and boats are distributed over the river, and near the house are two women sitting on the ground, and a man riding one horse and leading another, which is kicking up behind. This picture was painted in the artist's best time, and is remarkably clear throughout. Engraved by Moyreau, No. 6, under the above title.

Collection of M. Montribloud . . 1784.
———— M. de Calonne . . 1788. . 6400 *fs.* 256*l.*
———— Benjamin West, Esq. 1820, bought in for 700 *gs.*
———— Joseph Barchard, Esq. 1826. . . . . 650 *gs.*
———— Chevalier Bonnemaison, 1827. 20,000 *fs.* 800*l.*
Exhibited in the British Gallery, 1824.

18 *in.* by 24 *in.*—P.

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173. A representation of the ancient Dutch ceremony of parading the prize ox round the town; the animal is decorated with garlands, and accompanied by a man, beating a drum: numerous other figures, some on foot, others on horseback, attend the procession.

Collection of M. Walraven . . 1765. . 1000 *flo.* 90*l.*
———— M. P. V. Locquet . 1783. . 3500 *flo.* 315*l.*
Valued by the Experts du Musée, in 1816, at 12,000 *fs.* 480*l.*
Now in the Louvre.

19 *in.* by 16½ *in.*—P.

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174. A Landscape, with two gray horses grazing, and a brown one cropping the leaves of a tree, upon the rise of a dike; some travellers, reposing, are on the left; and several cottages, a waggon, a piece of water, and a few sheep, compose the right of the picture.

Collection of M. P. V. Locquet, *Amst.* 1783. 900 *flo.* 81*l.*

13 *in.* by 16 *in.*

175. A Landscape, with wood-cutters, one of whom is loading an ass with faggots; beyond him is another, climbing a tree to cut wood; a third is assisting; and near him is a woman, with several bundles on her head.

Collection of M. P. V. Locquet, *Amst.* 1783. 281 *flo.* 25*l.*

7½ *in.*—P. (*square*).

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176. *Un Départ de Chasse.* A lady on a gray horse, holding a brown one by the bridle, whilst its rider, a gentleman, uncouples the dogs; on the left is a pilgrim, asking alms; and at some distance off is a woman carrying a milk-pail.

Collection of Van Hoeven, *Rotterdam*, 1768. 550 *flo.* 50*l.*
——— Comte de Merle . . . 1784. 1310 *fs.* 52*l.*
——— M. Zachary, Esq. 1828 (sold by Mr. Phillips) 250*gs.*

14½ *in.* by 15½ *in.*—P.

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177. Peasants, with their baggage, attacked by banditti on a high road.

Collection of Count de Merle . . 1784. . 1600 *fs.* 64*l.*
——— Calonne . . . . 1795.

19½ *in.* by 22 *in.*—P.

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178. *Les Quartiers des Vivandiers.* A View of an encampment on an extensive plain. On the fore-ground are a party of cavalry and two ladies, with four horses; amongst whom, and in the middle, stands a cavalier, leaning one hand upon his horse's saddle, and caressing a young woman with the other; three dogs are playing in front, and at the extremity of the fore-ground are five men gambling round a drum. Engraved by Moyreau, No. 77, under the above title, when in the collection of M. Le Brun, 1754.

Sold in the collection of M. Montribloud, 1784, with a Companion already described, under the title of *Le Départ des Cavaliers*, for . . . . . 8000 *fs.* 320*l.*
Again, separately, in the collection of Tolozan, 1801, 3000 *fs.* 120*l.*
—— in the collection of Le Perrier . . 1817, 9400 *fs.* 376*l.*

19 *in.* by 24 *in.*—C.

179. *L'Abreuvoir Hollandois.* A View of an old bridge, abutting against a castle, in front of which is a river, and on the left a road, descending from the bridge, upon which are four horses; a gentleman, with a hawk on his hand, is mounted upon one of them, and is accompanied by three dogs, a man riding a dark horse is descending the bank of the river, leading a prancing white one after him; nearer the front are two washerwomen; and farther in the river, a man watering two horses, and two boys bathing. Engraved by Moyreau, No. 62, under the above title, when in the collection of M. de la Haye, 1749.

Collection of Godefroy . . . . 1785. . 3100 *fs.* 124*l.*
16 *in.* by 20 *in.*, or 18½ *in.* by 21½ *in.*—C.

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180. A View in a valley, bounded by hills; and a high broken bank on the left, upon the summit of which grow two light trees and some flags, and at its base lies a horse: nearer the front are two travellers reposing, attended by their dog; two others are arriving; and about the middle is a man, preceded by his dog, passing a little wooden bridge: the figures are subordinate to the landscape. Engraved by A. Laurent, under the title of *Le Repos;* and also by Beaumont, under that of *La Moisson.*

Collection of Godefroy . . . . 1785. . 3600 *fs.* 144*l.*
———— Le Brun . . . . 1791. . 2400 *fs.* 96*l.*
———— Catelan . . . . . 1816. . 1901 *fs.* 76*l.*
Now in the collection of the Honourable Agar Ellis.
11¼ *in.* by 14 *in.*—P.

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181. A Landscape, with a wood-cutter in front, loading a horse; and six other figures, at different distances, variously employed; amongst them is a woman carrying wood.

Collection of Godefroy . . . . 1785. . 860 *fs.* 32*l.*
———— St. Victor (Emmerson) 1822. . 1710 *fs.* 68*l.*
17½ *in.* by 14 *in.*—P.

182. A Winter Scene. On a canal, under the walls of a town, are a great number of figures, sliding and skating on the ice, and others with sledges; some figures, warming themselves, are by the side of the wall on the left; on the opposite side is a man, feeding his horse with hay; and beyond him are seen a bridge, and the gate of a city: the distant landscape is covered with snow.

Collection of Van Slingelandt . *Dort*, 1785. 510 *flo.* 46*l.*
———— King of Bavaria, 1826, at Munich (bought in).
13½ *in.* by 20 *in.*—P.

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183. A Vegetable and Poultry Market. The view exhibits a broad open place of a Dutch town, on the left of which are placed piles of vegetables, and on the opposite side are stalls with poultry, numerous figures (about seventy-six), variously occupied, are distributed over this interesting scene of bustle and business. A horse attached to a sledge, seen on the left and front, is the only one in the picture.

Collection of Morelle . . . . 1786. . 3700 *fs.* 148*l.*
———— Marin . . . . . 1790. . 3000 *fs.* 120*l.*
Now in the collection of M. Six Van Winter, Amsterdam.
25 *in.* by 41 *in.*—C.

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184. The Interior of a *remise*, or stable, in which is a huntsman, who has just dismounted from a white horse, caressing a girl at a well: on the same side are the steps of a door, with a rustic *façade;* two boys busy at a vine, and an old woman near them, at a window: at the door is a child, playing with a dog; and on the right, a groom entering on horseback.

Collection of M. de Clène . . . 1786. . 6101 *fs.* 241*l.*
———— Montesquiou, 1788 (with a companion), 5000 *fs.* 200*l.*
Now in the collection of M. Six Van Winter, Amsterdam.
15 *in.* by 13½ *in.*—P.

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185. A View over a campaign country, with a great number

of figures and horses. On the left fore-ground is the entrance to a farrier's shop, near which a post-waggon and several horses have stopped: amongst them is a traveller getting his horse's feet examined; and on the right are four persons seated, taking refreshment.

Collection of M. de Clène . . . 1786. . 5000 *fs.* 200*l.*
13 *in.* by 17½ *in.*—P.

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186. A rendezvous of huntsmen at the entrance of a wood. On the left fore-ground is a young lady seated; near her are two cavaliers, one of whom is receiving drink from a servant; and before them, on the right, are two attendants mounted, one of whom is watering his horse in a pond.

Collection of M. Vismes . . . . 1786. . 4004 *fs.* 160*l.*
——— Robit . . . . . 1801. . 1950 *fs.* 78*l.*
18½ *in.* by 22 *in.*—P.

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187. A View of the sand hills near Haerlem, with several figures; among which are a man with a package, a woman with a bundle, and a man on horseback, descending the banks of a stream.

Collection of M. Vismes . . . . 1786. . 2000 *fs.* 80*l.*
——— Montesquiou . . . 1788. . 1500 *fs.* 60*l.*
20½ *in.* by 18½ *in.*—C.

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188. A View over an extensive campaign country, with numerous sportsmen on horseback, accompanied by their attendants and dogs, enjoying the amusement of hawking.

Collection of Proley . . . . . 1787. 14,500 *fs.* 580*l.*
This is probably the picture now in the collection of the Duke of Wellington, of which an ample description is given in this work.
36 *in.* by 48 *in.*—C.

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189. A Landscape, presenting little more than a large steep hill, the whole of which is covered with combatants, both horse

and foot; amongst the former are a man on a white horse, which has fallen back on its haunches; and another engaged in fight, on a brown charger, which is plunging, and kicking up behind.

Collection of Proley . . . . . 1787. . 1272 *fs.* 51*l.*
Exhibited in the British Gallery, 1826 and 1827.
Now in his Majesty's collection.
30 *in.* by 43 *in.*—C.

190. A halt of huntsmen, one of whom is seated with his dogs by his side, and two are standing: near a tree is a lady on horseback, apparently speaking to a servant; and beyond her is a white horse, feeding at a trough, which a boy is about to remove.

Collection of Bandeville . . . . 1787. . 3400 *fs.* 136*l.*
——— Castlemore . . . . 1791. . 5900 *fs.* 236*l.*
10½ *in.* by 11¾ *in.*

191. *Voleurs de grands Chemins.* A hilly and richly-wooded Landscape, with a bending road in the middle, on which are seen some robbers on foot, attacking three travellers on horseback. Engraved by Chedel, under the above title.

Collection of Duc de Chabot . . 1787. . 2900 *fs.* 116*l.*
26½ *in.* by 32½ *in.*—C.

192. A picturesque Landscape, with a high rocky hill in the middle, upon the summit of which are a few light trees, and round its base winds a road, on which a man is leading a horse; another, on horseback, is arriving with a boy walking by his side; and at the skirt of the road, in front, is a traveller reposing: on the other side of the hill is a winding river, crossed by a bridge in the middle distance. Engraved by Le Bas, in the Le Brun Gallery.

Collection of Chevalier Lambert . 1787 . 2600 *fs.* 104*l.*
9 *in.* by 11 *in.*—P.

193. A Landscape, with a country inn on the right, before which are some huntsmen stopping to bait; one of whom has dismounted from a white horse, and is giving some money to the waiter: on the right are a river, and some distant mountains; and a woman with a child at her back, leading another, is seen in the middle distance.

Collection of Proley . . . . . 1787. . 1634 *fs.* 65*l.*
$16\frac{1}{4}$ *in.* by $13\frac{1}{2}$ *in.*—P.

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194. A Landscape, with a cottage and a waterfall, and upon a hill, in the middle of the view, are two withered trees, near which are two cavaliers, stopping to bait their horses.

Collection of Proley . . . . . 1787. . 1634 *fs.* 65*l.*
16 *in.* by $14\frac{3}{4}$ *in.*

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195. A Landscape, with a river on the left. In front are a lady on a white horse, accompanied by a huntsman, and a boy leading a horse, laden with baggage, and wading through some water, on the margin of which are a woman and a child.

Collection of the Duc d'Alberg . . 1788. . 2301 *fs.* 92*l.*
——— M. Marin . . . . 1790. . 1851 *fs.* 74*l.*
$15\frac{1}{8}$ *in.* by $21\frac{1}{4}$ *in.*—C.

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196. A Landscape with figures: on the fore-ground are two gentlemen, one of whom has dismounted from a white horse, with a red velvet saddle, and is arranging the stirrup while his companion remains on his horse waiting for him: at the side is a woman seated, with a child in her arms; and near her is a man.

Collection of the Duc d'Alberg . . 1788. . 2350 *fs.* 94*l.*
——— Coclers . . . . . 1789. . 3701 *fs.* 148*l.*
——— Tolozan . . . . . 1801. . 2210 *fs.* 88*l.*
$11\frac{1}{2}$ *in.* by $12\frac{1}{2}$ *in.*—P.

197. An exquisite little Landscape, with some buildings upon a hill; two horses, detached from a cart, on the fore-ground; and three figures, one of whom (a woman) is seated with a child in her arms.

This picture was sold in the collection of M. Lollier, 1789, for 2200 *fs.*, 88*l.*, with another of the same size, by A. V. Velde, representing a view of a meadow, in which is a woman milking a red cow; and on the right, an old tree by the side of a board fence, near which are two sheep and a cow, lying down.

5 *in.* by 6 *in.*—P.

198. *La Bohémienne.* A Landscape, with a river winding through it; on the fore-ground is a woman with a child on her back, and another at her side, fording a stream; and beyond them are a man on horseback and a group of four other figures, among which is a fortune-teller: a fine white horse and numerous other objects complete the composition.

Collection of M. Lollier . . . . 1789. . 3302 *fs.* 132*l.*
——— Wattier . . . . . 1797. . 3000 *fs.* 120*l.*

12 *in.* by 14 *in.*—P.

199. A party of ladies and gentlemen, accompanied by attendants and dogs, going out hawking, &c.

Collection of Baron Nagel . . . 1795. . . . 240 *gs.*

200. A Landscape. On the fore-ground is a boy holding by the bridle a fine roan charger, with a red cloak on its back, while its rider, a cavalier, who has retired towards an old tree on the right, is caressing a milk-maid; a dog appears to be barking at the boy. This is an excellent little picture.

Collection of Boyer de F. Colombe 1790. . 1601 *fs.* 64*l.*
——— M. Sereville . . . 1811. . 3160 *fs.* 126*l.*

Now in the collection of Alexander Baring, Esq.

11 *in.* by 13 *in.*—P.

201. A Landscape, with an old white horse, harnessed, on the fore-ground; and at the foot of a cluster of trees, on the left, are a woman with a child, and a man asleep, on his back.

Collection of M. Marin . . . . 1790. . 1000 *fs.* 40*l.*
12 *in.* by 13½ *in.*—P.

202. *La Barraque de Pêcheurs.* A hilly Landscape, with a cluster of trees on the top of a hill in the middle, beyond which is a cottage, with a pigeon-house in the upper part of it; on the left is an old rustic stone bridge, over which a woman and a child are passing, and on this side of it are a man fishing, and a child looking at him: the opposite side is occupied by a number of figures and three horses, among which, and in front, is a group of gipsies, and beyond them a gentleman on a gray horse, crossing the stream. Engraved by Moyreau, No. 61, under the above title, then in the collection of Count de Bruhl, 1748.

Collection of M. Marin . . . . 1790. . 1000 *fs.* 40*l.*
18 *in.* by 23 *in.*, or 20 *in.* by 24½ *in.*—C.

203. A Landscape, with figures: on the fore-ground are two cavaliers, one on a brown, the other on a white horse, apparently speaking to a woman with a child on her back; and at a little distance from them is a group of gipsies and other figures, near a fire.

Collection of M. Marin . . . . 1790. . 800 *fs.* 32*l.*
———— Tolozan . . . . . 1801. . 2000 *fs.* 80*l.*
Again in Count Pourtales' sale, *Lond.* 1826. . . . . 105*l.*
12 *in.* by 14 *in.*—P.

204. *Le Défilé d'Equipages.* This capital picture exhibits a view on the Rhine, whose lofty cliffs, forming a boundary on the left, are surmounted by a picturesque house with a water-mill at its side; a hilly road winds round the base of the rocks, which is completely lined with cavalry, conducting artillery and

baggage-waggons, defiling along it. At the side of a low house in front are several soldier's wives reposing, and suckling their infants ; near these is a group of three cavalry soldiers halting to take refreshments, one of whom is dismounted, a fourth is seen watering his horse in the river, near a woman with a pail in her hand, and two boys bathing. This *chef-d'œuvre* was painted in the artist's latter and most esteemed time ; every part is finished with the most elaborate care, and its general tone inclines to a silver gray, remarkably clear throughout. Engraved by Moyreau, No. 44, under the above title. It is also known under the appellation of *La Ferme au Columbier.* Descamps mentions this picture, which was then M. d'Argenville's.

Collection of Praslin	1793.	37,500 *fs.*	1500*l.*
Praslin	1808.	20,100 *fs.*	804*l.*

Again in the collection of Prince Talleyrand, 1817, and sold by the agent of Messrs. Gray and Allnut, to John Webb, Esq.

Exhibited in the British Gallery, 1819.

Now in the collection of A. Baring, Esq., and worth 1500 *gs.*

25 *in.* by 33 *in.*—P.

205. *La Blanchisseuse Flamande.* A Landscape, with a river on the left, on the margin of which is a woman folding up linen on the bank, and for which a man, who stands before her (holding a horse laden with panniers, a bottle, and some cloths), appears to be waiting ; beyond them are three other washer-women. Engraved by Veau. This is also a beautiful production, very clear in tone, and brilliant in effect.

Collection of Praslin	1793.	5511 *fs.*	220*l.*
——— Muilman . . *Amst.*	1813.	2225 *fls.*	200*l.*

Again in the collection of Prince Talleyrand, 1817 ; sold privately.

Now in the collection of Alexander Baring, Esq

$9\frac{1}{2}$ *in.* by $12\frac{3}{8}$ *in.*—P.

206. A Landscape, with a hawking party.

Collection of Calonne	1795.	. . . .	22 *gs.*

207. A beautiful small Landscape, of a clear and silvery tone.

Collection of Calonne . . . . 1795. . . . . 50 *gs.*

208. A Landscape, with a number of figures and horses.

Collection of Calonne, 1795.

209. *Le Retour de Chasse et Curée.* A party of ladies and gentlemen, consisting of about eight, most of whom have dismounted from their horses, in front of a noble mansion on the right, under an archway of which stands a table, covered with refreshments; and on this side of it sits an old gentleman in an arm-chair, near whom are lying the produce of the chase, consisting of stags, hares, &c. Engraved by Moyreau, No. 1, under the above title; and also in the Palais Royal.

Collection of M. Lormier . . . 1763. . 890 *flo.* 80*l.*
——— Duc d'Orléans . . . 1795. valued at 200 *gs.*
Sold in Mr. Vandergucht's sale, *Lond.* 1796. . . . 139 *gs.*
Again, privately, in Ireland, to a gentleman at Liverpool, in 1828, for . . . . . 500 *gs.*

18 *in.* by 24 *in.*—P.

210. A Watering Place, with three figures, and two horses on the fore-ground.

Collection of Wattier . . . . 1797. . 1200 *fs.* 48*l.*

12 *in.* by 14 *in.*—P.

211. Banditti attacking loaded waggons, on a high road; this scene of bustle and confusion is distinguished by a loaded waggon, on the left and front, the driver of which is falling backwards from his horse, from a spear wound, given by a foot soldier; a little in advance of these, is a man on a kicking horse, firing at a peasant; near the former, are a horse and its rider lying dead in the road: the view is bounded by a high

hill, clothed with trees and bushes, among which is a company of soldiers, in ambuscade, firing at the peasants. Engraved by ———

38 *in.* by 68 *in.*—C.

212. A small Landscape, with horses and figures.

Collection of Sir J. Reynolds . . 1795. . . . . 65 *gs.*

213. A Halt of Banditti. This picture is composed of a confused multitude of disbanded military, and desperate marauders.

Collection of Sir J. Reynolds . . 1795. . . . . 103 *gs.*

214. A capital Landscape, representing a numerous hunting party, amongst whom are introduced portraits of the Prince and Princess of Orange.

Collection of Sir J. Reynolds . . 1795. . . . . 91 *gs.*

215. *Petite Chasse à l'Oiseau.* The view offers a broken hilly country, of a sandy soil, with a cluster of light trees upon an eminence in the middle ; in front of this is a party of huntsmen, consisting of two gentlemen and a lady, the latter of whom is seated upon some drapery on the ground, while one of the former is taking some fruit from a negress, to present to her ; the other sportsman is at a rivulet, on the right and front, filling a bottle ; behind the lady are a page, holding a white palfrey, and a youth, taking care of two other horses ; a gentleman on a roan horse, with a hawk on his hand, followed by a lady on a bay horse, are approaching on the left ; at their side is a peasant, saluting them as they pass. A truly beautiful example of the master.

Collection of M. Hogenburgh, *Amst.* 1743. . 555 *flo.* 50*l.*
——— Danser Nyman . . 1797. . 1800 *flo.* 162*l.*
Now in the Dulwich Gallery, and worth . . . . . 600 *gs.*

21 *in.* by 31 *in.*—C.

216. A Landscape, with Harvest People. On the foreground are a girl, lying upon some hay, and a boy endeavouring to throw some over her; at the same time another female is trying to pull him away; beyond this group are two harvest-men; and on the left stands a third, laughing at the passing scene; a loaded waggon, drawn by a white horse, and other objects, complete the composition. This picture is of fine quality.

Collection of Danser Nyman . . 1797. . 1100 *flo.* 99*l.*
———— Smeth Van Alpen, *Rott.* 1810. . 1500 *flo.* 136*l.*
Now in the collection of Baron Nagel, at the Hague.
15½ *in.* by 12½ *in.*—P.

217. Huntsmen preparing for the chase.

Sold in Mr. Brian's collection . . 1798. . . . . 93 *gs.*
This is said to be one of the artist's finest works.

218. The Companion. A return from the chase.

Collection of Mr. Brian . . . . 1798. . . . . 105*l.*
They are both said to be engraved by Moyreau: but the brevity of description prevents their being identified.

219. A Battle Piece. In front is a division of foot, receiving the charge of a detachment of cavalry; and on the right is a trumpeter, blowing his instrument: there are about twenty-eight horses in this picture.

Collection of Count Plettenburg 1738. . 450 *flo.* 40*l.*
———— Paillet . . . . . 1799. . 1900 *fs.* 76*l.*
37 *in.* by 53 *in.*—C.

220. *Le Passage aux Sables.* An extensive View over a campaign and hilly country, interspersed with meadows and water; on the right stands a cottage; in the middle are two

trees, of light foliage; and on the fore-ground are various figures, horses, and a hay-cart.

Collection of Tolozan . . . . 1801. . 4850 *fs.* 194*l.*
22½ *in* by 29 *in.*—C.

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221. A Landscape, presenting a view over a sandy plain; on the fore-ground is a huntsman on a white horse, with a hawk in his hand, apparently stopping to speak to a man, who is behind him, carrying a basket of herbs; upon a bank in front is a dog. This picture is painted in the artist's third manner, and is of the choicest quality.

Collection of Robit . . . . . 1801. . 3999 *fs.* 160*l.*
Now in the collection of the Duchess de Berri, and worth 250*l.*
13 *in* by 11 *in.*—P.

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222. *Départ pour la Chasse.* A View of an elegant mansion, in front of which, amongst other figures, are two gentlemen conducting two ladies to their steeds; and on the fore-ground are two youths, one of whom is chastising two dogs; the other has a hawk on one hand, and holds a leash of dogs with the other. Engraved by Moyreau, No. 32, under the above title; and also in the Palais Royal.

Orleans' Gallery . . . . . 1798. . . . . 200 *gs.*
Collection of —— Davenport, Esq. 1801 (at Mr. Christie's), 160*l.*
18 *in.* by 24 *in.*

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223. A Battle Piece. This capital picture represents a general engagement; the whole of the fore-ground is covered with combatants of cavalry and infantry, among whom appears a squadron of horse, with their commanding officer. The scene of slaughter occurs upon an eminence, and extends into the distant country.

Collection of Geldermeester . . 1800. . 2500 *flo.* 225*l.*
39 *in.* by 57 *in.*—C.

224. Two cavaliers halting at an inn; one of whom has dismounted from a fine white horse, and is caressing the girl who is drawing water for his steed; while his companion appears to be galloping off: through an ancient gateway is a view of the distant country.

Collection of Geldermeester . . 1800. . 1800 *flo.* 162*l.*
16 *in* by 15 *in.*—P.

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225. A Landscape with horses and figures. This capital picture is finely composed, and represents the animal in every variety of position; the whole are relieved by a fine clear sky.

Collection of Sir S. Clarke, Bart., and G. Hibbert, Esq.
1802. . . . 252 *gs.*

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226. A Sea-port, with soldiers embarking their baggage on board a boat; a great variety of figures, horses, and shipping, enrich the scene.

Collection of Sir S. Clarke, Bart., and G. Hibbert, Esq.
1802. . . . 315 *gs.*

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227. A Horse Fair. Among a great number of horses, which are distributed over the ground, is a group of three, in the centre, one of which only is mounted; another, of a piebald colour has his rider stooping under its head, to tie his shoe; on the left are three children, and a woman drawing wine from a cask; and on the opposite side are two more children, and two horses near a trough; some booths occupy the middle distance, and near them are groups of jockies, transacting business, &c. This little picture is rich in subject, and painted in the artist's most esteemed manner.

Collection of Sir S. Clarke, Bart., and G. Hibbert, Esq.
1802. . . . 190 *gs.*
Exhibited in the British Gallery, in 1815.
Now in the collection of G. Hibbert, Esq.
11½ *in.* by 14 *in.*—Cop.

228. Sportsmen returning from the chase.

Collection of the Earl of Besborough 1801. . . . . 194*l.*

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229. A Stag Hunt in a wild country, varied with rocks, water-falls, and buildings. On the fore-ground are groups of horses and figures, and towards the left is a lady, attended by huntsmen and dogs, pursuing the stag and a fawn, which are seen on the right, attacked by the huntsmen.

Collection of Robit . . . . . 1801. . 3000 *fs.* 120*l.*

A picture corresponding in size and subject with the above, is in the collection of the Duchess de Berri.

52 *in.* by 74 *in.*—C.

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230. St. George vanquishing the Dragon.

Collection of Tronchien . . . . 1801. . 4400 *fs.* 176*l.*

24 *in.* by 18 *in.*—P.

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231. *Poste près d'Anvers.* The Interior of a *remise,* in which are three horses feeding at a rack, and a fourth (a gray one) stands nearer the front, with a scarlet saddle on, ready for a cavalier, who is bending on one knee, under his steed's head, tieing his shoe-string: on the farther side is the hostler; and near the gentleman another horse, mounted by a lady, whom a beggar with a wooden leg is approaching; close to the entrance of the stable is a woman at a well; and on the opposite side a boy wheeling a barrow, with a child in it. Engraved by Mathieu, 1780, under the above title.

A picture, corresponding with the preceding description, is in the collection of the Earl of Radnor.

13½ *in.* by 18 *in.*—P.

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232. A hilly Landscape, with a group of travellers in the middle near two old leafless trees, at the foot of which one of them is reposing; behind him is another, on his knees, giving a

gray horse some water in a pail; and a third is still on his horse, wrapped up in a cloak: on the same side is a bubbling stream, falling in a cascade; and above the hills is seen the roof of a thatched cottage. Painted in the artist's first manner.

Collection of Noel Desenfans . 1802. . . . . 200 *gs.*
Exhibited in the British Gallery, 1815.
Now in the Dulwich Gallery.
18 *in.* by 16 *in.*—P.

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233. A Landscape, with rocks and trees on the left, near which several travellers have halted, two of them dismounted; the others watering their horses in a river on the right, in which are some boys bathing, and near them are two men in a boat: on the second-ground is a lady on horseback, attended by a man on foot, who holds her horse's bridle, and followed by another servant.

Collection of Noel Desenfans . 1802. . . . . 100 *gs.*
P.

234. A Landscape with figures and horses.

Collection of John Purling, Esq. 1801 (bought by Dupré), 185*l.*

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235. The Companion. A similar subject.

Collection of John Purling, Esq. 1801 (by Mr. Birch), 210 *gs.*

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236. A Landscape with a hawking party.

Collection of Greffier Fagel . . 1801. . . . . 133 *gs.*

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237. A return from the chase.

Collection of Greffier Fagel . . 1801. . . . . 70 *gs.*

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238. A restive horse, and groups of figures at an inn-door.

Collection of Greffier Fagel . . 1801. . . . . 145 *gs.*

239. A mountainous Landscape, with a picturesque grotto on the right, near which is a gipsy with two children, telling a lady, who is attended by a cavalier, her fortune ; and at a little distance from them are a man looking on, and a boy begging.

Collection of Helsleuter . . . 1802. . 2260 *fs.* 90*l.*
14½ *in.* by 13 *in.*—P.

240. Horses watering. An exquisite and highly-finished picture in the artist's enamelled style : the horses are full of action, and a clear transparent effect pervades the piece.

Collection of Holderness . . . 1802. . . . . 170 *gs.*
Now in the collection of the Earl of Breadalbane.

241. A Winter Scene, with cottages, ruins, and a light wooden bridge : represented during a fall of snow.

Collection of Van Leyden . . . 1804. . 730 *fs.* 29*l.*
12 *in.* by 14 *in.*—P.

242. *Le Port Drapeau.* Horses watering. The view presents a Landscape, with an old stone bridge on the right, over which are passing a horse and cart, and on this side of it are three cavalry soldiers descending a bank, to water their horses, the middle one is on a gray horse, followed by a standard bearer ; in the centre of the picture are a woman with her apron full of carrots, and a child by her side ; on the left, at a little distance, are several travellers fording a stream.

Collection (anonymous) . . . . 1810. . . . . 375*gs.*
Exhibited in the British Gallery, 1824.
Now in the collection of Colonel Hugh Baillie.
22 *in.* by 26 *in.*—C. (*about.*)

243. A Landscape, with figures and horses.

Collection of Sir George Yonge, Bt. 1806. . . . . 80*gs.*
20 *in.* by 27 *in.*

244. The Companion. A similar subject.

Collection of Sir George Yonge, Bart. 1806 (bought by J. Meyer, Esq.) . . . . . 64*l.*

245. A Landscape, with a hawking party. Engraved by Moyreau.

Collection of Hasting Elwyn, Esq. 1806.

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246. Soldiers attacking peasants in a village situated in a hilly country: on the fore-ground are an officer half naked, with his arms tied, and four peasants dressing themselves in his uniform, whilst another is stripping a soldier, who lies on the ground; a white speckled horse, several other horses, and a dead boy, complete this group; and towards the right are two soldiers, seized by peasants: the second plan is covered with combatants, the soldiers flying, and pursued on all sides.

Collection of Vander Pot . *Rott.* 1808. . 3625 *flo.* 326*l.*

The Companion is in the collection of M. Van Lankeren, Antwerp. (See page 191.) The pair was sold in the collection of M. Domburgh, *Hague*, 1745. . 1400 *flo.* 126*l.*

Now in the Musée at Amsterdam, and worth . . . 400*l.*

$22\frac{3}{8}$ *in.* by $29\frac{3}{4}$ *in.*—C.

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247. A Landscape with a bridge.

Collection of Richard Hulse, Esq. 1806. . . . . 60 *gs.*

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248. A small Landscape, with a man, a horse, and a dog.

Collection of Mrs. Gordon . . . 1808. . . . . 49 *gs.*

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249. A Landscape, with a number of figures and horses, assembled to enjoy some favourite amusement.

Collection of Lord Rendlesham . 1809. . . . . 245 *gs.*

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250. A Landscape, with figures and horses, &c. &c. &c.

Collection of Lord Rendlesham, 1809 (bought in 1806 at 470 *gs.*) 295 *gs.*

251. A Landscape, composed of sand hills, and traversed by a river, falling in a cascade on the fore-ground, which is enlivened with figures and cattle: amongst them are three cavaliers, two horses, and a dog; and in the distance, on an eminence, are seen a village, some trees, and scattered buildings.

Collection of M. D. Jongh . *Rott.* 1810. . 701 *flo.* 63*l.*
9 *in.* by 8 *in.*—P.

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252. A Landscape, with a halt of sportsmen.

Collection of Sir H. Gott, Bart. . 1810. . . . . 120 *gs.*

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253. The Interior of a stable, with figures and horses.

Collection of Sir H. Gott, Bart. . 1810. . . . . 69 *gs.*

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254. A View of an encampment, with cavalry, &c.; and a beggar asking alms.

Collection of Walsh Porter, Esq. . 1810. . . . . 300 *gs.*

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255. A Halt of Sportsmen. A Landscape, with a hilly fore-ground, the left side of which is broken, and on the right stands a house, the corner only of which is seen; near it is a hawking party, consisting of a lady and two gentlemen on horseback, stopping to refresh; the lady is dressed in a yellow habit, and one of the gentlemen, mounted on a gray horse, has a hawk on his arm; near this group is an hostler, with a basket; before him are a woman, pouring out some liquor, and a cavalier paying her attention; a little farther stands a coach, at the door of which is a gentleman, bowing to some person inside: on the left is a boy, letting his dogs drink; and at various distances are others of the party arriving. A beggar woman, with a child at her back and another near her, are also in front. An excellent picture, of superior quality, painted in the artist's third manner.

Collection of Gildermeester . . . 1800. 2057 *flo.* 187*l.*
———— M. Smeth Van Alpen, *Rott.* 1810. 2500 *flo.* 225*l.*
Exhibited in the British Gallery, 1826 and 1827.
Now in His Majesty's collection, and worth . . . . 600*l.*
25 *in.* by 32 *in.*—P.

256. A View of a Hay Field in Harvest Time. On the right and close to the side, is a boat laden with hay, near which a boy is bathing; at a little distance from him stands a waggon, loaded with hay; and on this side of it are four horses, one of which is lying down: about the middle of the fore-ground are two sportsmen, on foot, followed by their dogs; at the side of them sits a beggar, and close to him is a woman lying on the ground: in the middle-distance are men and women hay-making; and beyond them is another waggon-load of hay, drawn by two horses. This picture is painted in the artist's third manner; remarkably clear and silvery in tone, and of the choicest quality.

Collection of M. Smeth Van Alpen, *Rott.* 1810. 4200 *flo.* 379*l.*
———— La Fontaine, 1811 (At Mr. Christie's), 1700 *gs.*
In the latter sale the price is artificial.
Exhibited in the British Gallery, 1826 and 1827.
Now in His Majesty's collection, and worth . . . . 1000*l.*
25 *in.* by 30 *in.*—C.

257. The Horrors of War. An open Landscape, with a town and church in flames, on the right; the fore-ground is occupied by numerous soldiers and others, on horseback, with their prisoners on foot, some of whom appear greatly terrified, and are on their knees begging for mercy; amongst a group of about five horsemen is one pulling a woman up to him; a quantity of baggage, and other spoils of war, are scattered about the ground: on the left are a female and a child, weeping over a man's body; numerous soldiers and peasants are seen in every direction: the sky is overcast, and a solemn gloom pervades the whole scene. This picture is too brown in colour:

it was most probably painted in the early time of the artist's second manner.

Collection of M. Valkenburg, *Rott.* 1731. . . 850 *flo.* 76*l.*

It was formerly in the collection of Hesse Cassel, and subsequently in that of Malmaison; at the distribution of the latter collection, in 1816, this picture was sold for . . 10,000 *fs.* 400*l.*

Now in the collection of M. Boursault, Paris.

17 *in.* by 24 *in.*—P. (*about.*)

258. A Repose after the Chase. Amongst the various groups are a lady on a white horse; a gentleman, behind her, doing something to his horse's saddle; two men on the left tieing a stag on a horse's back, a dog jumping up at it, a man asleep on the ground, another holding a speckled horse, and a groom with a leash of dogs, &c. &c. &c.

Collection of M. Smeth Van Alpen, *Rotterdam*, 1810.

—— Le Brun . . . . 1811. . 10,200 *fs.* 408*l.*

$24\frac{3}{4}$ *in* by $30\frac{1}{4}$ *in.*

259. A Landscape, with a high road, on which is a lady on horseback, attended by a gentleman, and followed by two dogs: on the left is a beggar, and beyond him a woman with a child, seated near a hedge.

Collection M. Smeth Van Alpen, *Rotterdam*, 1810.

—— Le Brun . . . 1811. . . 1760 *fs.* 70*l.*

—— Le Perrier . . . 1817. . . 2610 *fs.* 104*l.*

14 *in.* by $12\frac{1}{2}$ *in.*—P.

260. A View of an open country, with a road in front; near a bridge is a gentleman dismounted, followed by two dogs, one of which is near a stream that runs along the fore-ground.

Collection of De Jongh, 1811 (sold by Le Brun), 1750 *fs.* 70*l.*

—— Le Perrier . . . 1817. . . 2901 *fs.* 116*l.*

$9\frac{3}{4}$ *in.* by 8 *in.*—P.

261. A Landscape, with figures and horses: among them are several men engaged in loading a waggon (drawn by a white horse), and near it is a boy asleep.

Collection of M. Smeth Van Alpen, *Rott.* 1810. 1800 *flo.* 162*l.*
16 *in.* by 14 *in.*

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262. A Halt of Travellers. In an open Landscape are two travellers seated, and a third mounted on a gray horse: these appear to be looking at a cavalier on a prancing horse: towards the right is a party of cavalry at an inn.

Collection of M. Smeth Van Alpen, *Amst.* 1810. 1850 *flo.* 166*l.*
16 *in.* by 20 *in.*—P.

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263. A Halt of a Hawking Party at a *Cabaret.* In the middle are a lady and two cavaliers on horseback, and another gentleman on foot caressing a girl, who is pouring out some liquor for him; behind them are a coach (drawn by gray horses), and a beggar asking alms: a boy, with dogs drinking at a brook, some horses watering, and several more beggars, complete the composition.

Collection of Mr. Hill . . . 1810. (by Mr. Christie) 400 *gs.*

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264. A Halt of Travellers, in a Landscape. On the foreground are a gray horse feeding out of a basket, into which a man is putting hay, and a brown horse, laden with baggage, is standing on the farther side of him; near them are a woman (with a child in her lap) sitting at the road-side, and a litle boy standing by her; and on the opposite side, at some distance off, are a woman on horseback, and a man walking at her side. This picture is painted in the artist's middle time.

Collection of M. Le Brun . . . 1812. . 2360 *fs.* 94*l.*
Now in the collection of Alexander Baring, Esq.
13½ *in.* by 12½ *in.*—P.

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265. A View of a road, on which is a man on horseback

saluting some travellers, who are reposing by the side of it: on the right are two dogs, and on the left stands an old tree, without foliage.

Collection of M. Villers . . . . 1812. . 1400 *fs.* 56*l.*
14 *in.* by 12 *in.*—P.

266. A Horse Fair, in a large public place.

Collection of John Humble, Esq. . 1812. . . . . 220*l.*

267. The interior of a *remise,* with a cavalier and a lady on horseback in the middle, who appear to have just arrived, and are followed by a coach and pair, which is entering at the large door; at the left outlet stands a *cabaret,* covered with a spreading vine, near which is a girl at a well; and in the landscape are two persons on horseback.

Collection of John Humble, Esq. . 1812. . . . . 137 *gs.*
Again in Mr. Panné's sale . . . 1819. . . . . 200 *gs.*
18 *in.* by 24 *in.*—C. (*about.*)

268. A small Landscape, with a sportsman on a white horse.

Collection of General Craig, . . 1812. . . . . 61*l.*

269. A Halt of Cavaliers and a Lady, at a Farrier's shop. A beautiful Landscape, painted in the artist's gray manner.

Collection of General Craig, 1812; bought by the Marquis of Hertford, for Lord Harrington . . . . . 350*l.*

270. *Les Sablons de Westphalie.* A View over a hilly country, of a barren sandy soil: on the left are a cottage and various other objects; and on the opposite side a large extent of flat country, a marsh, and a river, through a shallow part of which a cart, with peasants in it, and others on foot, are passing.

This picture is said to have been in M. Smeth Van Alpen's collection, where it formed a companion to *The Hay Harvest.* There is a print by Chedel, called *Chemin dans l'Eau,* strongly resembling the above description.

Sold by Mr. Christie, in 1813, for . . . . . 570*l.*
23 *in.* by 29 *in.* (*about.*)

271. A Camp Scene, with figures at a sutler's booth; amongst them are an officer, mounting his horse; others, preparing to march; and a lame beggar.

Collection of —— Creed, Esq. . 1813. (Woodburn) 148 *gs.*

272. Peasants going to Market. On the fore-ground is a group, with horses, about to commence their journey; and others are distributed at various distances, about the piece.

Collection of W. Willett, Esq. . 1813. . . . 170 *gs.*

273. A Landscape, with a lady seated on the foreground, conversing with a sportsman; and several attendants, with horses and dogs.

Collection of W. Willett, Esq. . 1813. . . . 142 *gs.*

274. A Halt of Huntsmen. The view exhibits a hilly Landscape with a ruin on the left, composed of an arch, abutting against a pedestal, surmounted by the statue of a warrior. In the foreground are a lady in a blue habit (seated), and a gentleman by her side, offering her a cup of drink; behind these is a page, holding a brown horse and a fine gray palfrey: near them are two dogs and a dead stag: towards the ruin are two huntsmen, one of whom is seated on the ground, the other is mounted on a bay horse. A fountain, adorned with sea horses, at which a sportsman is filling a bottle is close to the right side of the picture, and completes the

composition of this exquisite little gem, which is probably the one sold in the above sale.

Now in the collection of W. D. Acraman, Esq., Bristol.
13 *in.* by 19 *in.*—P.

275. A hilly Landscape, with soldiers playing at dice, and others looking on; near a tree, on the left, are four horses, one of which is of a grayish colour; another, a black one, has a rider on its back; a third (brown) is held by a man; on the second distance are a loaded waggon, and a man on horseback, Painted in the artist's first, or *Bamboccio* manner.

Collection of M. Veneck de Wesel 1814. . 1810 *fs.* 72*l.*
13½ *in.* by 16½ *in.*—P.

276. A Halt of Travellers.

Collection of Lord Clanbrassil . 1814. . . . . 99*gs.*

277. A View of a Sea-port, with a hill on the left, forming the banks of a river, on which, at some distance, are several vessels at anchor; numerous figures are engaged with merchandize; on the hill is a waggon, drawn by four mules, and near them, three horses, one of which is lying down; still more in front, and towards the middle, are two children near a puddle, and two men pulling over a bale of goods; beyond them are a lady, a gentleman, a boy, &c. &c.

Collection of Hart Davis, Esq. . 1814. . . (bought by Mr. Norton), 273 *gs.*, well worth . . . . . 500 *gs.*
This picture is rich in subject, and of excellent quality.
Now in the collection of the Duchess de Berri, Palais Bourbon.
20 *in.* by 26 *in.*—C. (*about.*)

278. A Fair, near the castle of Bentheim, on the river Elbe.

Collection of De la Hante, Esq. . 1814. . . (bought by Mr. Foster) . . . . . 300*gs.*

279. The Interior of a *remise*, with figures and horses.

Collection of Sir G. Page Turner, Bart., 1815. . . . 109 *gs.*

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280. Louis XIII. reviewing his troops in the Tuilleries, at Paris: this capital picture is said to be the joint production of the artist and his brother Peter.

Collection of M. Dufresne . . . 1816. . 8000 *fs.* 320*l.*

Now in the possession of M. Martin, at *Paris*, who values it at . . . . . 18,000 *fs.* 720*l.*

In the writer's opinion, this picture is wholly by the hand of Peter Wouwermans, but is decidedly the *chef-d'œuvre* of his works.

50 *in.* by 76 *in.*

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281. Peasants, on the banks of a river, unloading a waggon, drawn by a white horse; behind which is another, drawn by a dun coloured one; on the fore-ground is the driver, reposing with his dog.

Collection of —— Cremer . *Rott.* 1816. . 1665 *flo.* 150*l.*

15½ *in.* by 13½ *in.*

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282. The Archers. Several men and boys, with bows and arrows, aiming at a bird, fixed on the top of a pole.

Collection of General Verdier . . 1816. . 1400 *fs.* 56*l.*

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283. A View of an extensive flat country, with three gentlemen hawking, attended by their servants and dogs.

Collection of Le Perrier . . . . 1817. . 1301 *fs.* 52*l.*

8 *in.* by 10 *in.*—P.

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284. The Interior of a large open stable, or *remise;* on the right are two brown horses and a gray one, fastened to a manger; and on the left, towards the middle, are two waggons, one drawn by two horses, on one of which sits a boy; the other

by three, with a driver on the foremost one; these appear to have just arrived: near them is a gentleman on horseback, of whom a woman, with a child, is asking alms.

Collection of Prince Rubempre, at *Brussels*, 1765, 550 *flo.* 50*l.*
—— Mad. Hogguer *Amst.* 1817. . 1800 *flo.* 162*l.*
—— Le Rouge . . . . 1818. . 6050 *fs.* 242*l.*

This picture, although a little dark, is truly admirable—for the richness of its composition, in the number of the horses, and the variety of action they display; the whole of which is finished with the most studious care. This is an example of the artist's second manner.

Now in the collection of W. Wilkins, Esq.

$17\frac{1}{2}$ *in.* by 23 *in.*—P.

285. Peasants of both sexes, fighting, in front of a house; in the distance are stalls, and a fair.

Collection of Vander Pot . . . 1808. . 600 *flo.* 54*l.*

Now in the Musée at Amsterdam.

$24\frac{1}{4}$ *in.* by $32\frac{3}{4}$ *in.*

286. A Fair with booths. The distinguishing feature in this busy scene consists of a group in the centre of the fore-ground; among which are a jockey with a whip, and a cavalier, apparently bargaining for a gray horse, which a groom is showing off; the restive animal is kicking out behind; near these are other chapmen, looking at horses, and close to the front is a boy with a dog; to the right are a gray horse and a bay one, the latter is mounted by a man in a yellow jacket; still farther is a post waggon; and some booths are seen on a hill, in the distance; a great number of figures and horses are distributed over the country. This is a beautiful little gem of the choicest quality.

Collection of J. F. Tuffin, Esq. . 1818. . . . . 125*gs.*
Again, privately, bought by the writer, 1826. . . . . 210*gs.*

Now in the collection of Sir Charles Bagot, Bart.

12 *in.* by 15 *in.*—P.

287. A Landscape, with figures at a farrier's shop; and a loaded cart in the distance.

Collection of R. Norman, Esq. . 1818. . . . . 90*gs.*

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288. A farrier's shop, at which three cavaliers have halted, one of whom is holding his horse, while two men examine one of its hind feet, another of the cavaliers stands by his horse's head, looking on; in the opposite side are a woman, seated on a bank with a child in her lap, and another child by her side; beyond her are a loaded waggon, and travellers arriving. Engraved by Visscher.

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289. A Horse Fair. Among the various groups of figures and cattle, is a jockey, mounted on a fine prancing white charger, which two gentlemen seem to be examining; and on the right stands an inn, near which are some persons assembled under the shadow of a vine-trellis; on the same side are several horses, among which is a black and white one; in the opposite part are women and children; and in the distance is seen a village, and many more horses.

Collection of M. Valkenier *Amst.* 1796. . 1350 *flo.* 120*l.*
——— M. Le Rouge *Paris*, 1818. 15,000 *fs.* (bought in) . . . . . 600*l.*
Now in the collection of M. Valdou, Paris.
16 *in.* by 20 *in.*

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290. A Field of Battle. Amongst numerous combatants, both horse and foot, distributed over a wide expanse of country, is a group of four horsemen, occupying the middle and front; the nearest of whom (to the spectator) is seen in a hinder view, wearing a cuirass and a hat and feathers, mounted on a fine piebald charger, apparently defending himself with a pistol against his antagonist, who is rushing upon him with uplifted sword, on a bay horse; a third, on the opposite side, is riding

furiously up to the contest, on a black charger: to the left of this group is a standard bearer, approaching the front at full gallop, carrying a red flag; a dead horse lies near the latter, and a wounded man is prostrate under the feet of the piebald horse; on the left and front are several wounded soldiers, and dead and dying horses; and in the distance is seen a castle, upon a high hill. This very capital picture is painted in the artist's latter and most esteemed manner, possessing the most exquisite finishing, with clear and silvery colouring.

Collection of M. Le Chevalier Lavallé 1818. 15,000 *fs.* 600*l.*
——— M. De La Haute . . 1821. . . . . 780*gs.*
Again at the Fonthill sale, by Mr. Phillips, 1823. . . 670*gs.*
Now in the possession of H. Phillips, Esq.

22 *in.* by 27 *in.*—P.

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291. The Interior of a *remise*, with a large entrance on the right, near which are a cavalier holding a bay horse, and another mounted on a beautiful white one, at whose side is a groom, apparently doing something to his stirrup; farther in the stable are two more horses, and a groom and a cavalier; and in front are two children, one of them standing on a board to which a dog is attached; on the opposite side is a pump, and near it are a man, a woman, and a child, looking at two cocks fighting; a lady and gentleman on horseback, and a boy running at their side, are approaching the entrance of the *remise*. This is of the most estimable quality.

Collection of Lucien Buonaparte (engraved in his gallery), 1816.
Bought privately, by J. Harman, Esq., from whom it passed in exchange to Mr. Emmerson, and has since been sold by the writer to the Chevalier Erard . . . 1826. 12,000 *fs.* 480*l.*

14½ *in.* by 19 *in.*—P.

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292. A Landscape, with figures and horses.

Collection of John Knight, Esq. . 1819. . . . . 240*gs.*

293. A similar subject.

Collection of John Knight, Esq. . 1819. . . . . 95*gs.*

294. Banditti attacking a baggage-waggon.

Collection of Lord Charles Townshend, 1819. . . . . 60*gs.*

12 *in.* by 15. *in.*—P. (*about.*)

295. A view on the sea-shore. Upon a barren sandy hill, the right of the fore-ground, is a group of four persons, two of whom are engaged with baskets of fish, for some of which a gentleman on horseback, accompanied by his dogs, appears to be bargaining; at the side of this group stands a gray horse (seen in a hinder view, fore-shortened) laden with fishing tacle; and beyond it are a man and a woman, seated on the beach, looking towards the sea, which is at some distance off, the tide being down.

This picture is said to be the last production of the artist's pencil; which is not at all improbable, as its general tone of colour, being of a silver gray, is the characteristic of that period; its predominant tender tones are varied with the most beautiful gradations of tint that genius and art could blend together; the figures are admirably drawn, and the finishing throughout is of the most exquisite description: it was formerly in the Queen of Spain's Cabinet, and is stamped with the royal arms at the back.

Collection of Lord Charles Townshend, 1819. . . . 305*gs.*

———— Joseph Barchard, Esq., 1823, bought privately by Mr. Emmerson, and sold by the writer to the Right Honourable Robert Peel, for . . . . . 450*gs.*

Exhibited in the British Gallery, 1818.

296. *L'Ecurie Flamande.* The Interior of a stable, or *remise,* with five figures and three horses: the principal object is a fine white horse without a saddle, held by a boy, near whom is a brown horse drinking out of a pail, at the side of which is a dog; beyond this group is the third horse, feeding at a

rack; and at the entrance are a woman seated, with a child in her arms, and a man bringing in a saddle; through the entrance is seen the distant country, with a cottage; and a man, a boy, and a dog passing along a road. Engraved by Moyreau, No. 79, under the above title.

Collection of M. Denis . . . . 1755.
- - - - Rynders . *Brussels*, 1821. . 900 *flo.* 81*l.*
— - Mr. Smith (bought in) 1828. . . . . 130*gs.*

Now in the possession of the writer.

13 *in.* by 16½ *in.*—P.

297. A Hawking Party. A Landscape with a party of ladies and gentlemen on horseback, passing a ford, followed by attendants with dogs, amongst whom is a huntsman on a fine white horse, preceded by a lady wearing a black cap decked with feathers, on a horse richly caparisoned: the landscape is varied with hills and dales, and illumined by a fine clear sky.

Collection of Paignon Dijonval . . 1821.
———— John Lucy, Esq. . . 1824.

This picture is truly one of the artist's *chef-d'œuvres:* it is clear and luminous, and appears to have been painted about the time that he adopted his third manner.

21 *in.* by 27 *in.*—C.

298. The Companion. A hawking party, consisting of a lady and two gentlemen on horseback, the former is mounted on a beautiful white palfrey, and one of the latter is casting up the lure to the hawks; these are accompanied by their attendants and dogs; others belonging to the company are seen in the distance: the landscape offers an open country, varied by gentle hills, represented under the aspect of an overcast sky, indicating wind and rain.

Collection of Paignon Dijonval, 1821, valued correctly at 2000*gs.*

These capital pictures were bought, with the entire collection, by Mr. Emmerson.

Now in the possession of John Lucy, Esq.

21 *in.* by 27 *in.*—C.

299. A Landscape, with three horses (a gray one lying down between two bays, in a meadow); and upon an eminence, at a little distance from them, is a shepherd asleep by the side of a woman.

Collection of the King of Bavaria . 1826. . 535 *flo.* 48*l.*
15¼ *in.* by 13 *in.*—P.

300. A lady on horseback, and other figures, halting in front of an inn; a woman pouring out a glass of liquor; and a horse feeding at a trough. Dark in tone.

Collection of the King of Bavaria, 1826, *Munich*, 1345 *flo.* 121*l.*
13½ *in.* by 15½ *in.*—P.

301. A lady on a chestnut horse, and a gentleman on a bay one, halting under an archway near an inn; a gray horse, drinking out of a pail; and three women on the right.

Collection of the King of Bavaria, 1826, *Munich*, 1060 *flo.* 95*l.*
15 *in.* by 13¼ *in.*

302. A Landscape, with a little cascade, near which is a dismounted cavalier; and on a road, which passes along the declivity, a shepherd with some sheep.

Collection of the King of Bavaria, 1826, *Munich*, 902 *flo.* 81*l.*
9¾ *in.* by 8 *in.*—P.

303. A Landscape; on the fore-ground are fishermen casting their net in a river; a piebald horse, saddled, and a little beyond it is a man on horseback, and several other figures; close to the front is a dog drinking.

Now in the Dresden Gallery.
13¼ *in.* by 15¼ *in.*—P.

304. A Halt of Travellers, under a high rocky hill; on the left is a group of gipsies round a fire; and in the middle and

front are a gentleman on horseback, and a lady, dressed in a yellow habit, having her fortune told, &c. &c. A dark picture.

Now in the collection of Edward Gray, Esq.

15 *in.* by 12 *in.*—P. (*about.*)

305. A Halt at a Sutler's Booth. In front of two tents, which occupy the right, are a trumpeter on a bay horse (seen in a fore-shortened view) sounding his instrument; behind him a woman in a large hat, also on horseback; and nearer the front a dismounted cavalier, holding a restive dun charger, which is kicking up behind, and has frightened a woman, from whose head a basket of apples is falling, and two boys are on their knees, gathering the scattered fruit: close to the right side is a group of four figures, amongst whom is a man taking a woman round the waist; on the opposite side are a man on a brown horse, and a woman on a gray one, seen behind; and in the intermediate space and middle distance are a company dancing to the sound of a pipe.

Now in the possession of Sir J. Shelley Sydney, Bart., at *Penshurst*, worth . . . . . 300*l.*

13½ *in.* by 18½ *in.*—P.

306. A Return from the Chase. The picture exhibits an extensive view over a country intersected by rivers, and diversified with buildings and trees. A high wall, forming the terrace of a mansion-house, occupies the right side, near the entrance to which a numerous party of ladies and gentlemen, with attendants and dogs, have halted, and many others are seen arriving from the opposite side; amongst those nearest to the entrance are a gentleman (who has alighted from a gray horse, and is presenting a hare to a lady), while another gentleman is assisting a lady to dismount from a roan palfrey; behind the latter are a huntsman paunching a stag, and another feeding the dogs, three of which are quarrelling; near these are a man taking off a deer from the back of a mule, and a page holding a light-gray

spotted horse: a blind man, led by a dog, is close to the left side. In the middle distance are seen a coach, drawn by four gray horses, and several huntsmen watering their steeds at a fountain, adorned with an equestrian figure on the top of a column. This capital picture is painted in the artist's gray or silvery manner.

This is probably the picture noticed in the collection of M. Proley, 1787, which sold for . . . . . 14,500 *fs.* 480*l.*

Exhibited at the British Gallery, 1828.

Now in the collection of the Duke of Wellington, and worth 800 *gs.*

36 *in.* by 48 *in.* -C. (*about.*)

307. A River, on the banks of which are three gentlemen, two of whom are on horseback, the third has dismounted, and is stooping by the side of his steed, tieing his boot: on the right of the former is a man driving a horse up a bank, to pull a net on shore, a little way from which are two men in a boat, and beyond the driver are a man and a woman: at some distance off, on the right, are two men on horseback approaching, of whom a beggar is asking alms. Done in lithography, by Akeman Allesson, 1820, from a picture then in the collection of the Count Rechberg, at Vienna.

Sold in the collection of the King of Bavaria, at Munich, 1826.

18 *in.* by 15 *in.*—P.

308. A hilly Landscape, with a pool in the fore-ground, and a well on the right, near which stands a woman with a pail, apparently conversing with two cavaliers, the nearest of whom has dismounted from a gray horse, which he holds by the bridle; the other is riding on a bay one, and has a trumpet slung behind him: a fine white spaniel is drinking at the stream in front; and in the middle distance is a traveller reposing. A clear and finely-painted picture.

Now in the Dulwich Gallery, and worth . . . . . 350 *gs.*

20 *in.* by 24 *in.*—P.

309. The Companion. A Landscape, with a large thatched house on the right, extending to the middle, before which are three gentlemen, who have stopped to bait their horses; one of them is reclining on a bank, another stands before him, and near them is a woman emptying a measure of corn into the horse's trough; the third is still on his steed; near the front, and close to the side of the house, sits a fine white dog.

Now in the Dulwich Gallery, and worth . . . . . 350 *gs.*

310. A View on the Sea-shore at Scheveling. Under a sand-hill, the summit of which is surmounted by a tower, is a group of eight figures, forming a Dutch Auction for the sale of fish, some of which lie on the sands; near them is a gray horse, laden with fishing tackle, feeding out of a sack; and on the farther side a gentleman on horseback, at a little distance from whom are two dogs; and in front two children, on a log of wood. Painted in the artist's first manner.

Collection of De Witt. . *Amst.* 1741. 300 *fl.* 27*l.*
Now in the Dulwich Gallery, 1826, and worth . . 150 *gs.*
20 *in.* by 30 *in.*—C. (*about.*)

311. A Landscape, presenting a barren sandy soil; on the fore-ground of which is a loaded cart, with a boy in it, drawn by a gray horse, the driver of which is arranging its harness; and on a hill in the second distance are two men loading a cart with sand; near these is a boy crossing a plank to enter a boat: a woman, with a child in her arms, is seated on the right side and front. This is a picture of estimable quality.

Now in the Dulwich Gallery, and worth . . . . 250 *gs.*
12 *in.* by 10 *in.*—P.

312. A small upright Landscape, with a group of horsemen on a road in front.

Collection of M. Delaserre, 1826.

313. An Encampment, with numerous horsemen and other figures. A little brown and dark.

Collection of M. Delaserre, 1826.

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314. A Landscape, presenting a view of an open barren country; on the fore-ground of which is a group, consisting of a gentleman on a brown horse, with a female on foot by his side, and a boy holding a gray horse, from which the rider has dismounted; close to the right side are three children feeding poultry. In the second distance are seen a traveller descending a hill, leading his horse by the bridle, and boys bathing. This picture possesses unusual freedom of pencilling, and powerful effect.

Collection of M. Muller . . . . *Amst.* 1827, (bought by Mr. Emmerson) . . . . . 3800 *flo.* 342*l.*

Now in the collection of William Wells, Esq., of Redleaf.

13½ *in.* by 20½ *in.*—P.

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315. A View on a canal in winter, with figures skating.

Collection of De Vos.

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316. The Interior of a *remise*, with several figures and horses; among which, and in the middle, are a lady dismounted, a cavalier fastening on his spur, and a boy holding a fine white horse, elegantly caparisoned; a lady on horseback, with a hawk on her hand, is approaching the entrance; and in front are some fowls: about nine figures, and as many horses, comprise the composition.

Collection of M. Wassenaar, *Hague* . . . 875 *flo.* 79*l.*

Now in the collection of Madame Six Van Winter.

18 *in.* by 24 *in.*—P. (*about.*)

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317. A Landscape, with a halt of sportsmen, several of whom are seated round a fountain, adorned with the figure of a satyr,

taking refreshment; on the opposite side are five horses, the nearest of which is a fine piebald; and in front, upon the ground, lie a dead stag and some sporting implements.

Now in the Munich Gallery.

17½ *in.* by 23½ *in.*—P.

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318. A Halt of Cavaliers at a tent, erected on the left, near a large tree; the nearest of them is a trumpeter on a gray horse, in the act of blowing his instrument; another, also mounted, drinking a glass of wine; and a gentleman, with a lady mounted behind him, apparently just arrived: on the opposite side are several figures round a fire. This picture is a little too dark.

Now in the Munich Gallery, and worth . . . . . 400 *gs.*

18⅝ *in.* by 26⅝ *in.*—P.

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319. A Landscape, with a large open hovel on the left, before which is a group of seven gipsies (with their infants) round a fire; near them is a traveller on horseback; in the middle is another group of six figures, amongst whom are a woman on horseback, with a child behind her, and a black gipsy woman, with an infant in her arms, telling a man his fortune: on the right are various figures; and in front is a boy standing on his head. Painted in the artist's first manner.

Now in the Munich Gallery, and worth . . . . . 300 *gs.*

24 *in.* by 22¼ *in.*—P.

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320. A Landscape, with a river; on the banks of which are a cart and two horses, one (a piebald) unharnessed; the other (a dark one) with a man on his back; a boy sits at the back of the cart, at a little distance from which is a boat.

Now in the Munich Gallery.

10¾ *in.* by 13¾ *in.*—P.

321. The Companion. A Landscape, with a river in the fore-ground, in which a man is watering two cart horses; and on the bank stands the cart, with a woman and a child in it; in the second distance is a bridge, near which are four boys fishing and bathing. Both these pictures are of very good quality.

Now in the Munich Gallery, and worth . . . . . 400 *gs.*
$10\frac{3}{4}$ *in.* by $13\frac{3}{4}$ *in.*—P.

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322. A Landscape, with an extensive river, covering the greater part of the middle, where a lady and three huntsmen (one of whom is thrown from his horse into the river) are pursuing two stags; upon a rising ground on the left are three ladies (one of them is mounted, holding a hawk on her hand), and three gentlemen reposing after the fatigues of the chase; near them is a coach and four, apparently just arrived, from which a gentleman is assisting the passengers to alight; and on the opposite side is seen the terrace of a noble palace. This is a picture of first-rate excellence.

Now in the Munich Gallery, and worth . . . . . 700 *gs.*
$29\frac{1}{2}$ *in.* by $51\frac{1}{2}$ *in.*

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323. A large and richly-wooded Landscape, in which is introduced the subject of the Conversion of St. Hubert, who is represented just alighted from a fine prancing gray horse, and bending on one knee before a stag, which stands before him, with a crucifix between its antlers; at a little distance from the huntsman are five sporting dogs: the right is occupied by a thick wood, formed of lofty trees; and on the left, the view opens to some distant hills. This picture is dated 1660, eight years before the death of the artist. The figures and animals are unusually large, yet they are finished with the same admirable care as those in his smaller works; the general tone

of colour is fresh, and free from brown. It may be fairly estimated at 600 *gs.*

Now in the collection of the Prince of Orange, at Brussels.

36 *in* by 24 *in.*—C. (*about.*)

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324. A hilly Landscape, over which are distributed numerous groups of soldiers, peasants, and cattle: in front is an officer, mounted on a white spotted charger, to whom some soldiers are conducting their prisoners; before him are several figures, kneeling for mercy; and at his side a miserable woman and her child, weeping over a man's body; near them is a soldier, lugging a priest by the ear; and in the distance are seen some villages on fire.

Now in the Munich Gallery, and worth . . . . . 400 *gs.*

18½ *in.* by 29.—C.

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325. A Field of Battle. The whole of the Landscape is covered with soldiers, horse and foot, engaged *pêle-mêle* in fight; in front is a furious rencontre of cavalry, among whom may be distinguished two fine horses, lying wounded on the ground, and a soldier, who has fallen from one of them; another, dressed in blue, and armed with a helmet, is firing off his carbine; and a third lies dead at his feet. An admirably-painted picture.

Now in the Munich Gallery, and worth . . . . . 400 *gs.*

18½ *in.* by 29 *in.*—C.

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326. *Pillage des Reitres.* A Landscape, the whole extent of which is occupied by infantry and cavalry in close combat, presenting a scene of horror, carnage, and confusion: on the left fore-ground, at the side of a hill, are a woman and a child, weeping over a man's body, near which lies another; at some distance from them is a cottage on fire; and on the opposite

side (in front) is a large piece of water, through which a woman, with a child in her arms and another at her side, is passing. Engraved by Moyreau, No. 39, under the above title.

Collection of M. Van Zwieten, *Hague*, 1741. . 350 *fl.* 31*l.*
Now in the Dresden Gallery, and worth . . . . . 350 *gs.*
20 *in.* by 29 *in.*

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327. *Départ pour la Chasse au Vol.* A party of five gentlemen and a lady, with attendants and dogs, four of whom are mounted, the others preparing their steeds to follow, to partake in the amusement of hawking; the scene lies in front of a noble mansion, a small part only of which is seen, with a portico and an adjoining garden wall: the most conspicuous amongst the company is a gentleman on a fine horse, in the act of raising a hawk on his hand; he is accompanied by a lady, riding on his right; these are preceded by a gentleman on a prancing horse. Engraved by Moyreau, No. 2, under the above title.

Collection of Crozat . . . . . 1737.
14½ *in.* by 30 *in.*

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328. *La Chasse aux Canards.* A Landscape, chiefly composed of barren sand hills, with a tree on the right and front, and a large pond; at the farther side of which, under a hill, is a man shooting at some ducks; and on this side of it stands a cart, which a man is loading with sand: farther towards the left are a sorrel horse and its rider, who has dismounted, and is stooping down to fasten his shoe; and beyond them a man on horseback, another man and a boy on foot, several other figures, and a led horse. Engraved by Moyreau, No. 3, under the above title.

Collection of Crozat . . . . . 1737.
——— M. Muller, *Amst.* 1827, 2599 *fl.* and 7½ per cent. . . . . 235*l.*
12 *in.* by 11½ *in.*—P.

329. *La Marchande de Marée.* A View of the sea-coast, with a sand hill on the left and front, upon which are a lady on a fine white horse, holding a feather-shade over her head to screen her face from the sun, and a gentleman on a brown horse, with his back to the spectator; on this side of the lady is a woman offering fish for sale, some of which are lying on the sands; and near her are a boy and a dog: a fisherman, with a basket at his back, and another, beyond him, descending the bank, complete the composition. Engraved by Moyreau, No. 4, under the above title, when in the

Collection of M. de Crozat . . . 1737.
15 *in.* by 12 *in.*—P.

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330. *La Buvette des Chasseurs.* A sporting party, consisting of a lady and three gentlemen, halting before the walls of a noble country mansion; one of the gentlemen is raising his hat to salute three ladies on the wall; another, near him, and the only one who has dismounted, is offering him a glass of wine; they are accompanied by three attendants on foot (one of whom carries a hoop of hawks), and seven dogs. Engraved by Moyreau, No. 10, under the above title, when in the

Collection of the Prince of Carignan.
———— Cauwerwen, *Leyden*, 1765. . 500 *fls.* 45*l.*
15 *in.* by 19 *in.*

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331. *Les Baigneurs.* A Landscape, on the left of which are some buildings in the middle distance, surmounted by a lofty round tower, the entrance to which is over a bridge with three arches; on the fore-ground are several figures, the nearest of whom is a man on horseback, at whose side is a beggar, with a wooden leg; beyond them is a traveller, dismounted, doing something to the saddle of his steed; and in front is a pond, in which two boys are bathing, and two others are on the bank preparing to enter the water: the figures are

subordinate to the landscape. Engraved by Moyreau, No. 27, under the above title, when in the

Collection of M. Hallée . . . . 1737.

9 *in.* by 12 *in.*—P.

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332. *Prédication de St. Jean Baptiste.* The subject of St. John preaching in the Wilderness is skilfully introduced in a fine hilly Landscape, with a thick wood on the left, near which, and at the foot of a large dead tree, stands the Saint, in the attitude of addressing the multitude, who are distributed around him; and amongst them, on the left fore-ground, are two men in armour, on horseback. Engraved by Moyreau, No. 29, under the above title, when in the

Collection of M. Blondy . . . 1738.

Sold in the collection of Hoogenbergh, *Amst.* 1743, 600 *flo.* 54*l.*

Now in the Dresden Gallery, and worth . . . . . 400*l.*

27 *in.* by 33 *in.*

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333. *Quartiers de Rafraîchissement.* A Landscape, with a cluster of tents on the left, occupying half the picture, close to which stands a single tree, and in front of them are six horses, four of which are mounted; the nearest (a prancing white charger) carries a trumpeter, who is blowing his instrument; the next, a soldier, wearing a cuirass, drinking a glass of wine, which the sutler (who stands at his side with a jug in his hand) appears to have given him; the other two are near the tree: numerous other figures are distributed about the piece, amongst which are a beggar with a dog, and two children playing with another dog. This is a picture of first-rate excellence and beauty. Engraved by Moyreau, No. 28, under the above title, when in the

Collection of M. de Ravanne, 1737, formerly the Countess de Verrue's.

Sold in the collection of M. Lormier, *Hague*, 1763, 1305 *flo.* 117*l.*

Now in the collection of Madame Hoffman, *Haerlem*, 1827, and worth . . . . . 500 *gs.*

18 *in.* by 24 *in.*

334. *La Chasse aux Eperviers.* The arriving of a hunting party before the entrance of a country mansion, near the walls of which is a large fountain, adorned with a figure, and relieved by a group of trees: the party consists of two ladies and two gentlemen, with horses; one of the latter (dismounted) is caressing the lady of the mansion; the other taking a hawk from a lady on horseback; several attendants on foot, with hawks and dogs, complete the composition. Engraved by Moyreau, No. 30, under the above title.

Collection of the Duc d'Orléans, 1738, valued, in 1798, at 200*l.*
Engraved also in the Orleans Gallery.

18 *in.* by 24 *in.*—P.

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335. *Le Passage de l'Eau.* The view represents a ravine, the sides of which are connected by a lofty rustic bridge, on which are two men; in the distance is seen a round tower, at the foot of a bridge, under which flows a rapid stream, amongst rocks, to the front ground, where a woman (with a child at her back, and a dog by her side), preceded by a man, is fording; on the opposite bank are two fishermen. Engraved by Moyreau, No. 7, under the above title, when in the

Collection of M. Hallée . . . . 1737.
Again in the collection of M. Cressent, 1749.

13 *in.* by 16 *in.*—P.

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336. *Guerre des Huguenots sous Charles IX.*, 1562. A numerous body of cavalry attacking a line of infantry, posted on the side of a hill, and supported by others from behind a wall enclosing a church, on the left fore-ground; near which are a woman (with a child in her arms) and a priest, flying with terror from the scene; beyond them is a man armed with a chopper, and holding up a basket for a shield; and near him are a woman and a child: the distance is enveloped in smoke. Engraved by Moyreau, No. 24, under the above title, when in the

Collection of Crozat . . . . 1737.

A picture corresponding in description with the above, but different in size, is now in the Dresden Gallery.

21 *in.* by 29 *in.*

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337. *Le Vin de l'Etrier.* The interior of a lofty *remise,* in which a hunting party, consisting of a lady and four gentlemen, have arrived, to take refreshments; the lady has a hawk on her hand, and a little dog behind her; one of the gentlemen is holding up a glass of wine to the light, another has dismounted, and is paying attention to a girl at a well; on the opposite side are some horses feeding at a rack, and a groom attending them; and in front are a boy and a girl at play: two dogs and three fowls complete the composition. Engraved by Moyreau, No. 35, under the above title, when in the

Collection of the Prince of Carignan, 1738.
Valued by the Experts du Musée . 1816 at 12,000 *fs.* 480*l.*
Now in the Louvre.

14 *in.* by 18 *in.*—P.

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338. *Les Maquignons à la Foire.* A view over an extensive landscape, with a river in the middle distance, on the farther side of which are a village and a church: the whole of the fore-ground is covered with figures and horses, amongst whom are a boy upon a galloping horse, a dog barking at his side, and two boys hallooing behind; near these are two boys at play, and a lady and a gentleman looking at a gray horse, which a jockey is showing off before them; towards the right are two men examining a horse's mouth; and close to the front are two men, an old woman making pancakes, and two children watching her. Engraved by Moyreau, No. 37, under the above title, when in the

Collection of the Chevalier d'Orléans, 1739.
Now in the Dresden Gallery.

23 *in.* by 29 *in.*

339. *La Famille du Maréchal.* A view over a barren country, with a large picturesque house on the right, the cellar of which serves for a farrier's shop, from whence a man is coming up the stairs with a shoe for one of the fore feet of a fine white horse, which is held by two men; on the farther side is the rider (a cavalier), close to whom is another horse, mounted by a man with a sack before him; and beyond them is a woman on horseback, with a bundle of linen on her head; these form one group in front of the steps of the house, at the side of which is seated a woman, with a child in her arms and another at her side; four more children (two of whom are standing in front, with their backs to the spectator, and two playing with a goat), and five fowls, complete the composition. Engraved by Moyreau, No. 40, under the above title; and also by Beaumont, No. 7.

Collection of M. Porlier, 1741.

12 *in.* by 17 *in.*

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340. *L'Abreuvoir des Chasseurs.* A Landscape, with a stream of water, crossed by a lofty bridge, over which a woman (with a bundle on her head and a child at her side) is passing; on the top of it is seated a man, angling; and nearer the spectator are four gentlemen and a lady on horseback, descending the banks to water their steeds, and two boys bathing. Engraved by Moyreau, No. 41, under the above title, when in the

Collection of the Prince d'Isenghien, 1741.

12 *in.* by 16½ *in.*

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341. *L'Académie du Manège.* A Landscape, with some buildings and a church-tower on the left and middle: the whole of the fore-ground is occupied by men engaged in breaking in horses, the most conspicuous amongst which is a fine gray one, with a gentleman on its back, prancing near a leaping bar; behind him stand two gentlemen, and near them is a boy on the

ground, thrown down by a goat. Engraved by Moyreau, No. 43, under the above title, when in the

Collection of the Prince d'Isenghien, 1741.

24 *in.* by 30 *in.*

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342. *Gardes de Cavalerie.* A Landscape, with a group of seven cavalry horses near some tents (erected near a tree on the left), from which two flags are flying; the four farthest mounted, that in the middle by a trumpeter: in the left corner are five soldiers round a fire, one of whom stands with his back towards it, and another is lying asleep on the ground. Engraved by Moyreau, No. 45, when in the

Collection of M. Dinet, 1742.

Now in the collection of M. Van Loone, Amsterdam, 1827.

15½ *in.* by 19½ *in.*

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343. *Le Marchand de Mithridate.* A Village Fair, with numerous figures, many of whom are attracted towards a quack doctor, who is seen mounted upon a form (with a large table before him, and an umbrella over his head), holding forth upon the virtue and excellence of his nostrums. Engraved by Moyreau, No. 46, under the above title.

A picture corresponding with the preceding has already been noticed, and is mentioned by Cumberland as being in the King of Spain's collection.

16 *in.* by 21 *in.*

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344. *Le petit Pont de Bois.* A view of a barren country, with several hills in the middle distance: on the right stands a cottage, enclosed by a paling, near which are two figures and a flock of sheep; and by the side of it passes a winding road, leading to a little wooden bridge on the opposite side upon which is a man, and near it are the stumps of two,

old trees: the figures are subordinate to the landscape. Engraved by Moyreau, No. 47, under the above title when in the

Collection of the Count de Mirabeau, 1743.

11½ *in.* by 11¾ *in.*

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345. *L'Embrasement du Moulin.* A Landscape, with a high level hill, extending from the left to the middle of the picture, on the extremity of which stand a windmill and a cottage, both on fire. The fore-ground is completely covered with cavalry and infantry, closely engaged in battle; the most conspicuous among whom is a man on a prancing horse, aiming a blow at his adversary, whose horse is down, and who is in the act of firing a pistol. Engraved by Moyreau, No. 48, under the above title, when in the

Collection of M. Crozat . . *Paris*, 1751. . 1696 *fs.* 68*l.*

Now in the Dresden Gallery.

20½ *in.* by 25 *in.*

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346. *La Défaite des Sarrasins.* An engagement between numerous bodies of infantry and cavalry: on the middle fore-ground is a group of five horse soldiers; and nearer the front a wounded warrior, on the ground, grasping his sword with one hand and a standard with the other. Engraved by Moyreau, No. 49, under the above title, when in the

Collection of M. Crozat de Tugny . 1745.

Sold in the collection of M. Lormier, *Hague*, 1763, 1030 *flo.* 93*l.*

13 *in.* by 17½ *in.*

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347. *Les Chasseurs sortant de la Forêt.* A View in a forest, through which a small party of huntsmen are passing: on the middle fore-ground are a man on horseback, a little boy (with one foot on the trunk of a tree) getting up behind him, and a little girl, apparently desirous of doing the same. Engraved by Moyreau, No. 50, under the above title, when in the

Collection of M. Orry de Fulvy . 1745.

39 *in.* by 33½ *in.*—C.

348. *Le Bouffon des Chasseurs.* A View in the park and pleasure grounds of a noble mansion, which is situate on the left, adorned with a portico, and ascended by a flight of stone steps, on which are four figures; and beyond the house are seen an arbour and a wall, enclosing a cluster of trees; the fore-ground is occupied by a large party of ladies and gentlemen, preparing for the sport of hawking: their retinue consists of five horses, a carriage and pair, with attendants, and numerous dogs: among them may be observed, near the steps of the portico, a dwarf making grimaces at a man in a striped mantle, with an owl under his arm. Engraved by Moyreau, No. 51, under the above title, when in the

Collection of M. Ormeson du Cheray, 1746.

Sold by Chevalier Bonnemaison, to Mr. White, for 10,000 *fs.* 400*l.*

This picture was in the hands of Mr. Yates for sale, in 1826, at 600 *gs.* and 500*l.* was refused of the writer.

18 *in.* by 24 *in.*

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349. *Les Bohémiens.* A party of three gentlemen halting at a country inn (a small part only of which is seen on the left); the one nearest to the spectator, wearing a hat and feathers, is mounted on a piebald horse, another (seen in a front view beyond) has a glass of liquor in his hand, which he raises, as if he were giving a health; the third is dismounted, and holds the rein of his steed; a fat landlord, with a jug in his hand, stands at the door, at the side of which is seated a woman with a child in her lap; nearer the front is a boy playing with a dog and a goat; in the opposite side is a company of gipsies round a fire, one of whom, with a child in her arms and leading another, is approaching the cavaliers; and upon a hill in the distance stands a château. Engraved by Moyreau, No. 52, under the above title, when in the

Collection of M. Crozat de Tugny, 1746.

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350. *La Chaumière.* A Landscape, with a thatched cottage on the right, ascended by a flight of stone steps, nearly in

front of which are two trees upon a high mound of sand; and close to the side of it is a road, upon which are two men with two horses, and a woman (seated) with a distaff in her hand and a dog at her side; beyond whom, and near a narrow pass, is a peasant arriving on an ass. Engraved by Moyreau, No. 54, under the above title, when in the

Collection of the Count de Bruhl, 1747.

15½ *in.* by 12½ *in.*

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351. *L'Accident du Chasseur.* A bold hilly landscape, intersected by a river, through a fordable part of which a hunting party are pursuing a stag and a fawn, which two huntsmen in advance are preparing to pierce with their javelins; and on the farther side of the stream is a lady, on a white horse, apparently much alarmed at seeing a gentleman's horse pitch head foremost into the water. Engraved by Moyreau, No. 56, under the above title, and also by Tischler, when in the

Collection of the Count de Bruhl, 1747.

19 *in.* by 25½ *in.*

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352. *La Fontaine de Neptune.* A Landscape, with a magnificent entrance to the garden of a mansion, at the side of which is a fountain adorned with the figure of Neptune in his car: in front is a party of two ladies and two gentlemen, mounted on beautiful horses, approaching towards the foreground; one of the latter is mounted on a white prancing horse, holding a hawk in his hand; another (who is nearer the spectator) is blowing a trumpet: on the opposite side are a man, with a lamb under his arm, and two women, one of whom carries a large flat basket of fruit on her head; and near the fountain are three horses, and several dogs. Engraved by Moyreau, No. 57, under the above title, when in the

Collection of M. de St. Port, 1748.

19 *in.* by 26 *in.*

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353. *La Grotte du Maréchal.* A View of a large picturesque

house, standing by the side of a high road on the declivity of a hill, the ground-floor of which serves for a farrier's shop, and is entered by an arched-top door, from whence the smith is coming, with a hammer in one hand and a shoe in the other, intended for the near fore-foot of a horse that stands in the road, with a cavalier and a dog at his head; another gentleman, on horseback, stands close by; and against the house is placed a ladder, at the top of which is a man dressing a vine. Engraved by Moyreau, No. 59, under the above title.

Now in the Dresden Gallery.

23 *in.* by 19 *in.*

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354. *Les Marchands Forains.* A group of three horses upon a hill on the fore-ground, the farthest of which from the spectator is mounted by a cavalier; the next (a white one) is laden with goods; and by the side of the third, which is without a rider, stands a man with a stick, near whom are seated a man and a woman, with a child: on the right stands a large cottage, upon the summit of a hill. Engraved by Moyreau, No. 60, under the above title, when in the

Collection of the Count de Bruhl, 1748.

15 *in.* by 18 *in.*

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355. *La Buvette des Dames.* A View in the outer court of a mansion surrounded by walls, in an arch of which, on the right side, is a fountain, composed of the figure of a woman, with a child: the middle is occupied by a hunting party, consisting of a gentleman on a piebald horse, blowing a horn; a lady dismounting from her steed, assisted by a cavalier; and another with her back to the spectator: a man pouring out a cup of wine, five dogs, a page, and other objects, complete the composition. Engraved by Moyreau, No. 63, under the above title, when in the

Collection of M. de la Haye . . . . . 1749.
——— John Knight, Esq. (Mr. Phillips) 1819. . 95 *gs.*
——— M. Zachary, Esq. (Ditto) . . 1828. . 150 *gs.*

17 *in.* by 21 *in.*—C.

356. *La Charité des Capucins.* A View in the court-yard of a convent, in which are several poor people assembled, to receive soup from the monks. Engraved by Moyreau, No. 66, under the above title, when in the

Collection of the King of Poland.
Now in the Dresden Gallery, and worth . . . . . 250 *gs.*
12 *in.* by 13½ *in.*

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357. *Départ pour la Chasse à l'Oiseau.* The View represents a park and distant country, with a splendid mansion on the right, entered by a noble ascent of steps; and a fine shrubbery, enclosed by a lofty wall, with a terrace and balustrade adjoining to a second edifice: on the steps, in front, are three figures, and at their base a man with a halberd, and a woman seated, with a child in her lap; in front is a company of eight figures and three horses; the most conspicuous of the latter is a fine white horse pawing the ground, whilst his rider (who holds the rein round his arm) embraces a lady; close to them is another lady, on horseback; these are accompanied by seven dogs; and in the middle distance are some sportsmen watering their horses at a fountain, near which are two cripples. Engraved by Moyreau, No. 80, under the above title, when in the

Collection of the Marquis de Marigny, 1756.
27½ *in.* by 32½ *in.*

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358. *La Grotte de l'Abreuvoir.* A View of the ruins of a castle upon a hill on the right, with a peasant's dwelling (formed under an old arch), at the door of which are a woman, two men, and a boy—two of them are lying on the ground; beyond these is another man, ascending a flight of steps to the entrance of a tower, in front of which are two sportsmen, one of whom (mounted on a white horse) is descending the banks of a river to water his steed, the other carries a hawk in his hand; near the former sits a fisherman; and beyond

him are three boys, one of whom is in the water, bathing. Engraved by Moyreau, No. 81, under the above title, when in the

Collection of M. Crozat, Baron de Thiers, 1756.

24 *in.* by 19 *in.*

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359. *L'Ecuyer du Manège.* A Landscape, with part of a house on the right, ascended by a flight of broad steps, at the top of which is a woman, with a child in her arms; half-way down them are two men; and at their base two ladies and two gentlemen, of whom a poor cripple is asking alms: more towards the middle are three horses, one of which is in full gallop near a leaping post; his rider is in the act of giving him a back-handed cut with a whip; in front is a boy with a goat; and beyond the group a garden wall, enclosing a shrubbery. Engraved by Moyreau, No. 82, under the above title, when in the

Collection of M. Crozat, Baron de Thiers, 1756.

16½ *in* by 19 *in.*

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360. *L'Abreuvoir Flamand.* A hilly Landscape, with a large picturesque cottage in the middle, and a wide stream of water in front of it, in which three men (one of whom has a woman mounted up behind him) are watering their horses; three fishermen are in the water, pulling along their nets; and on the left several other figures: the ground is finely broken, and beautifully varied with hills, and a few light trees. Engraved by Moyreau, No. 83, under the above title.

18 *in.* by 19 *in.*

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361. *Petite Meute de Chiens.* A Landscape, with a cluster of light trees upon some broken rising ground in the middle, at the side of which is a hunting party, with a pack of hounds: amongst them are a lady on a white horse (seen behind) with

a hawk on her hand, and a gentleman standing at the side of his steed, apparently just dismounted: on the other side of the hill (and in front) are two boys catching birds with nets, and a man, with a bundle at his back, looking at them. Engraved by Moyreau, No. 84, under the above title, when in the

Collection of M. Crozat, Baron de Thiers, 1756.

12 *in.* by 15 *in.*

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362. *Petite Partie de Chasse.* A Landscape with a rugged bank on the right, clothed with trees, extending to the middle distance; at the extremity of which stands a building with a round tower; a stream flows along the bank, which is crossed by a strong bridge of planks, over which a man with a dog is passing, preceded by a gentleman on horseback, in full gallop, to join a party in front, consisting of a gentleman on a white horse, a lady on a dark one, and an attendant on foot, with four dogs; near this group are a woman (seated) suckling a child, and two pilgrims, one of whom is asking alms; and in the distance is seen a river. Engraved by Moyreau, No. 85, under the above title.

Collection of Hoeken . . *Hague*, 1742. . 478 *flo.* 43*l.*

——— M. Crozat, Baron de Thiers, 1758.

11½ *in.* by 15 *in.*

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363. *Un Manège.* A cavalier on a spirited gray horse, riding it round a post (to which it is attached by a cord) while a groom urges the animal on with a whip; a gentleman on a dark bay horse, and several persons on foot, are looking on; among the latter is a cavalier, elegantly dressed, behind whom are two children; another child, also in front, is riding across a stick. Engraved by Laurent, in the Museé Français.

Sold in the collection of M. Wierman, *Amst.* 1762, 610 *flo.* 55*l.*
Valued by the Experts du Musée, in 1816, at 15,000 *fs.* 600*l.*
Now in the Louvre.

19 *in.* by 15 *in.*—P.

364. Travellers halting at an inn; among them are a lady, on horseback, accompanied by two gentlemen, also mounted; a horse and cart are seen arriving: in the opposite side of the picture are three gipsy women, &c.

Now in the Musée at Augsburg, 1826, and worth . . 150 *gs.*
18 *in.* by 15 *in.*—P. (*about.*)

365. A Landscape, with a halt of sportsmen, near a fountain decorated with an eagle, at which one of the gentlemen (who has hold of a lady by the hand) is catching some water; the party is composed of eleven figures and seven horses.

Now in the Musée at Augsburg, 1826, and worth . . 250 *gs.*
24 *in.* by 30 *in.*—C. (*about.*)

366. An Encampment, with a sutler's booth on the left, at which three cavalry soldiers have stopped to bait, one of whom is dismounted, another is blowing a trumpet; near this group are a soldier in armour, and several other figures; a river flows on the opposite side, in which are several boys bathing, &c. &c.

Now in the collection of the Prince d'Aremberg, *Brussels*, 1827.
23 *in.* by 28 *in.*—C.

367. A Farrier shoeing a Horse. The view presents a barren Landscape, with some lofty rocks on the left, under which is a cave, serving for a farrier's shop; near this part, and close to the front, three cavaliers have halted, and two of them have dismounted from their steeds, one of which, standing in the middle (seen in a side view), is having its near fore foot shod; during this operation a man holds the animal's head, and the gentleman stands by, looking on; near him are a child with a broom, and a dog lying asleep; on the opposite side, and at some distance, are a man and woman reposing, and a man and a boy descending a hill. This is an excellent little picture.

Now in the possession of Philip Lake Godsall, Esq.
$13\frac{1}{2}$ *in.* by $16\frac{1}{2}$ *in.*

368. *Dévalisement d'Equipage.* Banditti attacking two loaded waggons, in a barren open country; a fine white horse, belonging to the nearest waggon, which is descending the banks of a stream, has broken the traces, and is rearing up with fright; behind this cart is a traveller, on his knees before one of the robbers; another of them, in full gallop on the opposite side, is firing a pistol at a man on foot, who, in return, discharges his piece at the robber; and on the banks of some water, which crosses the landscape, lie three dead men. Engraved by Moyreau, No. 88, under the above title.

Now in the Dresden Gallery.

$15\frac{3}{4}$ *in.* by 20 *in.*—P.

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369. *Entrée d'Abreuvoir.* A View of a barren country, with a river on the right foreground, towards which a man on a dark horse is leading a fine prancing white one; near them are a dog barking, another man on horseback, and an old fellow lifting a boy up behind him; at a little distance from this group are some women washing; and beyond them, but more to the left, several boys on the ground. Engraved by Cochin, No. 90, under the above title, when in the

Collection of Verbeckt, 1756.

And also by Rousseau, when in the collection of M. Aved.

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370. *Vue de Hollande.* A bird's-eye View over an open country, with a large expanse of water on the right, intersected by islands, and crossed in front by an old bridge, near which are three men on horseback, and others on foot; the figures are very small, and subordinate to the landscape. Engraved by Cochin, under the above title.

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371. *Le Repos des Voyageurs.* A party, consisting of two gentlemen and a lady, halting before a cottage, or country inn; one of the gentlemen has dismounted, and stands with

his back to the spectator, holding his steed; the lady is mounted on a white horse, and has a little dog in her lap; the other gentleman is seen in front, with a glass in his hand which he turns downwards, the host stands by him, and on the other side of a half-door is a woman: on the opposite side are a man and a woman, with children, and a laden ass, arriving. Engraved by Moiette, No. 14, under the above title, when in the

Collection of the Count de Bruhl, Dresden.

372. A Landscape, with a high square sandy rock on the right, on the summit of which are some scrubby trees, and through it is cut an archway: on the fore-ground are several figures, three horses, and two dogs; one of the horses (fastened to a post by a cord) is mounted by a rough rider, who appears to be breaking it in; another, a fine prancing charger, stands in the middle, and on the farther side of it are his rider, and a gentleman with a page behind him, looking on. Engraved by Danckerts.

373. Three Horse-Soldiers halting before a sutler's booth, erected on the right, with a flag flying in front of it, and a jug hung out on a pole for a sign; the middle figure has his back to the spectator, and is poising a trumpet on his thigh; the second has dismounted from his steed, and is nearer the tent, caressing the servant girl, who has a jug in her hand; the third (seen in profile) is on the right of the trumpeter, mounted on a dun horse, with his hat on his arm: in front lies a dog, gnawing a bone (this animal has been obliterated, and a white dog substituted); and on the second distance is a woman with two children, on horseback, preceded by a man, also mounted: these are retiring from the spectator. Engraved by Vischer.

Collection of M. Lormier . *Hague*, 1763. . 1000 *fls.* 90*l.*
This excellent picture is at present worth . . . . . 300 *gs.*
Now in the possession of George Morant, Esq.
14 *in.* by 16 *in.*—P.

374. *Course de Bague Flamande.* A View near the coast of Scheveling, with a chain of sand hills, extending from the right into the distance, on the top of which are numerous figures, overlooking an assemblage of peasants on the fore-ground, five of whom are mounted, furnished with long spears; another stands by the side of his horse, with his back to the spectator; and behind him is a boy on the ground: in this part of the picture is seen part of a country inn, at the door of which stand the host and other figures; on the opposite side, and in the middle distance, is a group of three horsemen, and others on foot; and near them is erected a wooden figure, with a ring in its hand, towards which a man, with his spear poised, is riding at full gallop. There is a very indifferent engraving of this picture by Beaumont.

This is probably the picture which was sold in Lord Rendlesham's collection, 1809, for . . . . . 245 *gs.*

15 *in.* by 19½ *in.*

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375. A Landscape, with a large pile of buildings on the left, resembling the remains of a castle, at the top of which are trees and bushes, and a thatched cottage, ascended by a ladder; and at their base, a man on horseback, and a number of persons loading a market-cart, in which are a boy and two women—one with a basket on her head, the other taking one from a man at the side: in the centre of the fore-ground is a man on horse-back (seen behind); and on the right, from which side the view opens to the distant country, is a woman drawing water at a well. The artist appears to have intended to represent the dawn of morning, as a general sombre tone pervades the pic-ture. Engraved by Pistrucci, in Lucien Buonaparte's Gallery, and sold privately, in 1816. It is also engraved anonymously.

Collection of M. Zachary . . . 1824.

A picture, called *The Peasants going to Market*, was sold in the collection of W. Willett, Esq. . . . 1813. . . . 170 *gs.*

Exhibited in the British Gallery . . 1824.

The above picture is now in the collection of Fred. Perkins, Esq.

14 *in.* by 17¼ *in.*

376. A halt of three cavaliers near a sutler's booth on the left; one of them has dismounted, and is standing at the side of his steed, with his hand on the saddle, turning round with a good-humoured look to his companions, one of whom is mounted on a dark horse, with a trumpet behind him; the other is holding an empty jug in his hand: near the door of the tent is a man, seated on a basket, with his arm round the waist of the servant girl, who has a jug of beer in her hand; at a little distance from them stands a poor boy, with his hat off, begging; and on the opposite side, in the second distance, are a man with a laden mule, and another on horseback. Engraved by Visscher.

Now in the collection of the Duchess de Berri, and worth 250 *gs.*

12½ *in.* by 15 *in.*

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377. *Enlèvement d'un Convoi.* A View of an extensive hill, with a piece of water on the right fore-ground; the summit of the hill is covered with a confused body of cavalry, &c., attacking a convoy of waggons: in front is a soldier in a Turkish dress, mounted on a piebald horse, galloping, sword in hand, to close upon a cavalier on a fine prancing charger, who is firing a pistol at him; and nearer the spectator lie a horse and its rider. Engraved, very indifferently, by Ravanet, under the above title.

14 *in.* by 19¼ *in.*

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378. *Chevaux à l'Abreuvoir.* A Landscape, the principal feature of which is a moat, crossed by a bridge with two arches, leading to the entrance of a town; on the bridge are a boy and a girl, the latter with a child in her arms, looking over a rude fence at the side, near which are a man on a fine white horse, coming out of the water, another approaching with two horses, and a fourth, held by a man standing on the bank, is drinking, at whose side is a youth coming out of the water from bathing: seven other figures, at the entrance to the

bridge, complete the composition. Engraved by Moiette, No. 15, under the above title, when in the

Collection of the Count de Bruhl, at *Dresden*.
———— M. Hoogenburgh, *Amst.* 1743. . 310 *fls.* 28*l.*
$13\frac{3}{8}$ *in.* by $16\frac{1}{2}$ *in.*

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379. *Halte Flamande.* A halt of four horse-soldiers at a sutler's booth, two of whom are dismounted, the others are still on horseback; one of the former has placed his steed against a trough to feed, and is endeavouring to persuade a girl to drink a glass of wine, which he holds near to her mouth; the nearest of the soldiers is on a gray horse, blowing a trumpet; the other has a can in his hand: in front is a boy caressing a dog, and on the opposite side (in the distance) are other figures, and some tents. Engraved by Beaumont, No. 9, under the above title, when in the

Collection of the Marquis de Vastan.
———— M. Meijers . *Rott.* 1722. . 300 *fls.* 27*l.*
12 *in.* by $16\frac{3}{4}$ *in.*

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380. *Halte de Cavalerie.* An Encampment in a hilly Landscape, viewed under the aspect of cold cloudy weather. In the fore-ground are a party of military, who have dismounted from their horses, two of which stand in the centre of the front; the nearest, a fine gray (seen in a side view) has a velvet saddle on his back, with pistols in the holsters, the rider of which stands on its farther side; the other horse is of a brown colour: to the left of these are three soldiers round a fire, two of whom are seated, the other stands with his back towards it: in the opposite side is a poor cripple, begging; and a little retired from the front are a woman with a child in her arms, on horseback, preceded by a man, also mounted; these are receding from the spectator: beyond them are a soldier, with a pack at his back, and a baggage waggon ascending a hill, on the summit of which, and about the centre of the view, are two tents.

Engraved by Le Bas, under the above title. This is an excellent picture.

Now in the collection of W. Wells, Esq., of Redleaf, worth 300 *gs.* 14 *in.* by 17¼ *in.*—P.

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381. *Halte de Cavalerie.* A halt of four horse-soldiers near some tents on the left; the nearest of whom has dismounted from a gray horse, and is holding the bridle, whilst a man lifts up one of its fore feet ready for the smith, who is preparing a shoe on the anvil, at the side of which lies a dog asleep; behind the smith are a woman with a child; another woman stands at the side of a horse, whilst its rider drinks; one of the soldiers, on a prancing dark horse, is looking towards a trumpeter, blowing his instrument: on the opposite side, and a little distance from the front, is a blind man, led by a boy with a dog; and in the distance are seen a river and some tents. Engraved by Beaumont, No. 6, under the above title.

Now in the collection of W. Wells, Esq., of Redleaf, worth 300 *gs.* 12 *in.* by 17¼ *in.*

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382. A View of the pleasure-grounds of a country mansion, with a noble arched entrance and a double flight of steps, under which is a fountain. The scene is enlivened by the introduction of a hunting party, consisting of two ladies and three gentlemen, apparently just arrived: one of the latter, dismounted, is assisting a lady to alight, whilst the attention of the other lady is directed to a child that is running towards her; near the latter are a woman with fruit, and another child: in the opposite side are seen (at some distance off) a coach and four, and a pleasure boat on some water; and beyond these a beautiful temple. Engraved by Pelletier.

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383. *Reste d'Armée décampée.* A View of a barren hill, on the left side of which is a tent, with two flags, fastened on one staff, flying over it; near the tent are three horses, two of

which are without riders; the third is mounted by a cavalier (who is lifting off his hat), with a woman up behind him; close to the front is a soldier, seated on the ground, playing on a fiddle, accompanied by a boy at his side blowing a fife, to the music of which a woman is dancing, and two soldiers looking on: the opposite side of the hill is occupied by troops and artillery. Engraved by Beaumont, under the above title.

Collection of M. Meijers . *Rott.* 1722. . 255 *fl.* 23*l.*
— ——— Lord Rendlesham . 1810. . . . . 336*l.*

This picture is of excellent quality, and in perfect preservation; its present worth is . . . . . 450 *gs.*

Now in the collection of the Marquis of Hertford.

15 *in.* by 19½ *in.*—P.

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384. *Retard de Chasse.* Two cavaliers halting at a country farrier's: one of them has dismounted from a gray horse, and is getting a shoe put on its hind foot, which two men are holding, whilst another is examining its mouth; the smith is working at the anvil, by the side of which kneels a boy, holding the iron; behind them stands a woman with a child, and on the opposite side are three children, one walking on stilts, another fallen down, and the third standing at his side. Engraved by Beaumont, No. 10, under the above title, when in the collection of the Marquis Vastan.

Collection of M. de Witt . . . 1741. . 406 *fl.* 36*l.* 10*s.*

Now in the possession of the Earl of Londsdale, and worth 250 *gs.*

12 *in.* by 16¾ *in.*

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385. *Garde avancé de Hulans.* A Landscape, with a single hill in front, and some lofty rocky mountains on the left, receding into the distance. In the centre of the view are a man on horseback, with his head turned from the spectator, and another on foot, with a gun across his shoulder, apparently waiting for their companions, three of whom are seen mounting the hill under the rocks; and at the side of the road (in

front) is seated a traveller, with a bundle and a stick on one side of him, and his dog on the other. Engraved by Aliamet, under the above title. Painted in the artist's first manner.

Collection of the Count de Bruhl.

12 *in.* by 15½ *in.*

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386. *Les Voyageurs.* A View of a River, occupying the chief part of the picture, the banks of which, on the right, are shaded with trees; and on the opposite side are a man on horseback, and another leading his beast through a ford of the river, followed by a woman (with a child) and two dogs. Engraved by Pelletier, under the above title, when in the

Collection of M. Givaudan.

This little picture is remarkable for its clearness, and the singular effect of the reflection of the clouds on the water; value 200 *gs.*

Now in the possession of M. d'Arrois, at Strasburg.

11 *in.* by 13¼ *in.*

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387. *Attaque de Troupes légères.* The field of battle represents a bald open country, with a few stunted trees on the summit of a hill on the left; beyond these are seen a cottage and a windmill. The principal group of combatants is placed in the centre and front; amongst these may be distinguished a soldier without a hat, riding up full gallop (with a pistol in his hand) to his adversary, who is on a dark horse, firing off a pistol at him; near these are several dead and wounded soldiers; one of the latter lying on the ground, still striding his fallen steed, holds the reins of his adversary's horse, whose rider is making a cut at him. The remainder of the troops are dispersed in small parties over the field of combat. Engraved by Le Bas, 1774, under the above title. Then in the

Collection of the Count de Boudouin.

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388. *Cabaretier des Chasseurs.* Three sportsmen halting at a country inn: the one nearest the door is mounting his

horse, which the host holds with one hand, and receives some money with the other from a gentleman, who is holding a gray horse; beyond these is seen a third sportsman, with two hares on his shoulder. Engraved by Bœce, under the above title, when in the

Collection of the Count de Bruhl.
11 *in.* by 10 *in.*—P.

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389. *Halte Espagnole.* A View of a barren country, with a tent on the right, and a large canvas hung across, from a tree to a pole, under which are six figures reposing; and a little farther, at the entrance of the tent, a traveller on a gray horse (seen in a hinder view); a woman stands at his side, and a man is seated within the tent: on the other side of the traveller is a beggar; and on the middle fore-ground a man drawing a cup of wine from a cask, for a traveller who stands near him, with a dog by his side. Engraved by Aliamet, under the above title.

Collection of Prince Galitskin . . 1825. . 4000 *fs.* 160*l.*
Now in the collection of Mr. Emmerson.
12 *in.* by 15½ *in.*

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390. The Companion. A company of gipsies under a large tent, attached on one side to the trunk of an old tree, and on the other to a pole, which supports the canvas: in the middle is a villager, giving a glass of wine to a cavalier on a bay horse; and on the right stands a fortress, upon the summit of a mass of rocks.

Collection of Prince Galitskin, 1825. . . . 3510 *fs.* 140*l.*
Now in the collection of Mr. Emmerson.
12 *in.* by 15½ *in.*—P.

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391. *Les Relais Flamands.* A View of a thatched cottage, built against the walls of a church or convent, at the hinder

part of which stands a large hay-stack, and in an angle, formed by the cottage and wall, are a hay-rack and a trough, at which three horses are feeding; and near them are a man bringing a basket of provender, and another putting a bridle on a horse, &c. &c. Engraved by Ozanne, under the above title, when in the

Collection of the Count de Bruhl.

12 *in.* by $20\frac{1}{4}$ *in.*

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392. Three cavaliers halting before a tent on the left: one of them (a trumpeter) has dismounted, and is drinking out of a jug; behind him sits a woman with a child in her lap, and before him is another gentleman, on a prancing horse, holding his hat in his hand; the third is raising his musket to his shoulder, as if shooting at something; and in front is a little boy, teaching a bird to come to him when called. Engraved by Bouttats.

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393. *Le Maréchal de Campagne.* A View of a farrier's shop and thatched cottage by the road-side, before which are several travellers, one of whom (a cavalier) stands looking at the smith, who is shoeing one of the fore feet of a piebald horse; at the side of the house are two men, doing something to the mouth of a horse that is fixed in a wooden frame; towards the opposite side (and in front) is a little boy, driving a goat, attached to a cart with a child in it; near him are two geese, &c. &c. Engraved by Duret, under the above title, and also in the Musée Napoléon.

Formerly in the Louvre, restored in 1815.

12 *in.* by 14 *in.*—P.

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394. *La Ruine.* An upright Landscape, with a large ruin in the middle; and two boys (one leading a fine horse, the other lying down) on the fore-ground. Engraved by Pelletier, under the above title.

Collection of M. Martyn Robyn, *Brussels*, 1758. 425 *flo.* 38*l.*

25 *in.* by 20 *in.*

395. *La Forêt dangereuse.* A Winter Scene, with robbers attacking travellers; in front is a man holding two horses; and beyond him are two robbers, stripping a man; and two others, who have seized a monk. Engraved by Cousinet, under the above title.

20 *in.* by 30 *in.*

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396. *Les Voituriers.* A View of a cottage by the road-side, with a large canvas thrown over a pole, and supported by another pole under it, forming a shelter, under which are a man and a woman, seated on the ground, and a woman, with a child in her arms, standing near them: in the middle of the road is a group of two horses, two men, and two boys, the latter are playing with a dog; beyond them are a cart, and the driver at the side of it, drinking; and on the opposite side flows a river, on which are some boats. Engraved by Fillœul, under the above title, when in the

Collection of the Count de Bruhl.

12½ *in.* by 16 *in.*

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397. *La petite Fermière.* An upright Landscape, with an old tree, near which are a woman, milking a goat; another standing on its hind-legs, cropping the leaves of a tree; and a little kid, lying down between the two. Engraved by Martinasie, under the above title, when in the

Collection of M. De la Live de Jully.

Now in the collection of the Duchess de Berri.

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398. The Companion. *Le Parc au Cerf.* A park, with a fine stag, two fawns, and two hares. Engraved by Martinasie, under the above title.

Collection of Van Schorel, of Antwerp.

The pair was sold in the collection of Sir Lawrence Dundas, Bart., 1794, for . . . . . 71 *gs.*

Now in the collection of the Duchess de Berri, and worth 100 *gs.*

399. A Gentleman on Horseback. The figure is said to be the portrait of M. Moelman, painted by G. Netscher, and the horse by Wouwermans. Engraved by Bloteling.

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400. *La Famille du Bucheron.* A View on the sea-coast, with a large bank in front, upon which are a woman with a child in her arms, a girl seated on the ground, a boy holding a gray horse, laden with wood, and a wood-cutter, stooping down under the horse's head; more to the right is a man driving a loaded cart up a bank; and in the distance appears the sea. Engraved by Aveline, under the above title.

$14\frac{1}{4}$ *in.* by $18\frac{1}{2}$ *in.*

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401. *L'utile Précaution du Chevalier Espagnol.* A party of travellers, with four horses, halting at a farrier's shop: one of them is standing at his horse's head, whilst the smith examines one of its fore feet; another, beyond him, is doing something to the stirrup of his horse, which is seen in a hinder view; the other two, a lady and gentleman (both mounted), are near the house, under the shade of a spreading vine; two dogs and three fowls are in front. Engraved by Picquenot, under the above title.

Collection of M. Fabricius, *Haerlem*, 1749. . 280 *fls.* 25*l.*
$15\frac{1}{2}$ *in.* by 20 *in.*

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402. *Cavaliers en Maraude.* Four horse-soldiers pursuing some peasantry: the two foremost are discharging their pistols, and two men lie dead on the fore-ground; close to the right is a robber on foot, holding a peasant by the hair of his head, and with his hand uplifted, ready to give him a mortal blow, while a poor woman, with a child in her arms, is supplicating the soldier to spare his life. Engraved by Basan, under the above title, and also by Wacksmouth, when in the collection of M. Prousteau.

Collection of M. Lormier . *Hague*, 1763. . 900 *flo.* 81*l.*
Sold in a public sale, by the Directors of the Musée of Amsterdam . . . . . 1828. . 2580 *flo.* 232*l.*
19 *in.* by 24 *in.*—P.

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403. *La Soirée d'Eté.* A Landscape, with a road winding through the middle: on the right stands a castle, with a round tower and a bridge; in front are three boys bathing in a pond, on the farther side of which is a woman washing linen; in the middle, amongst several other figures, are a man on horseback, and a beggar near him; and beyond them is a man doing something to his horse's saddle. Engraved by Le Bas, 1778, under the above title, when in the

Collection of the Count de Boudouin.

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404. *La Matinée du Printemps.* A Landscape, with a high sandy hill on the right, on the summit of which stands a cottage; and before it are a man on horseback, and several other figures: beyond them are a rustic gateway and a light tree; and on the opposite side are a man with nets, and a boy with a dog descending a hill towards a river, on which is a boat with two figures in it. Engraved by Le Bas, 1778, under the above title, when in the

Collection of the Count de Boudouin.

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405. A Landscape, with a stream in the middle, running towards the front, between high rugged sand hills; upon a plank, which crosses it, are a man and a dog; and on the left fore-ground are two other men, one of whom is seated.

Collection of the Duc d'Orléans, 1749.
Now in the collection of Mr. Emmerson.
14½ *in.* by 19 *in.*—P.

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406. A Hunting Party reposing after the Chase. The View

offers a picturesque Landscape, with a large rustic house built on a ruin, before which is a company of huntsmen (several of whom are on horseback) taking refreshments, and near them is a peasant chopping wood; in the opposite side is one of the party on a gray horse, watering it in a river, which is traversed by a bridge. The composition of this capital picture consists of six horses, fifteen figures, six dogs, and several fowls.

Now in the collection of Prince Metternich, at Vienna.

27 *in.* by 32 *in.*—P. (*about.*)

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407. *Le Manège.* A Landscape, with an open space in front, skirted on each side by high rocks; about the middle and front is a boy holding a horse, whilst its rider arranges the bridle, a little farther is a cavalier on horseback (with his back to the spectator), and near a post, which stands in the middle, is a groom on a kicking horse; close to the side are a man and a dog: two other figures are in the distance. Engraved by Wieith, under the above title.

Collection of the Count de Boudouin.

16 *in.* by 19 *in.*

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408. A hilly Landscape, in which is introduced a party of banditti attacking peasants with baggage-waggons, and travellers in a carriage; upon a high road, which is traversed in front by a stream, are some of the travellers defending themselves, and others escaping.

Now in the Vienna Gallery.

24 *in.* by 41 *in.*—C.

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409. Banditti attacking peasants with a loaded cart, at the foot of a hill; during the confusion a man is endeavouring to escape with a loaded horse.

Now in the Vienna Gallery.

15 *in.* by 21 *in.*—P.

410. *Un Manège.* A Landscape presenting an open country varied with gentle hills, and intersected by a river: the most distinguished among the figures which enliven the scene are a cavalier on a white horse, and a little beyond him a groom breaking in a restive horse: on the left are several boys bathing.

Now in the Vienna Gallery.

34 *in.* by 48 *in.*—C.

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411. A mountainous Landscape, with two cavaliers in front halting to water their horses in a stream flowing at the foot of a hill; some boys are bathing in the brook, and others on its banks angling; several figures are on the opposite side, and a large tower stands on the summit of the hill.

Now in the Vienna Gallery.

20 *in.* by 25 *in.*—C.

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412. A Landscape with a gray horse standing in front, seen in a side view; and on the right is a brown horse, lying down; on the opposite side, also in front, are a woman with a child in her arms, a peasant standing near her, and one or two more figures; and beyond them is a loaded hay-cart. A dark picture, and a little foxy.

Now in the Marlborough collection, at Blenheim.

13 *in.* by 15 *in.*—P. (*about.*)

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413. A Halt of a Hunting Party at a country inn, the corner of which is seen on the right; among the company is a lady in a blue habit, with a hawk on her hand, mounted on a gray palfrey, with a little dog behind her, and stooping forward to speak to a huntsman, who appears to be about to paunch a stag which lies on the ground; beyond these is a gentleman, on a dun-coloured horse, blowing a horn; and nearer the house is a second gentleman, on a brown horse, with a glass of liquor in

his hand, which he appears to have received from a young woman, who stands by his side with a jug in her hand, behind whom is a little boy: a gentleman in scarlet is seated on the ground in front, and three men attending the dogs complete the group: in the opposite side are seen approaching a man bearing hawks, another on a gray horse, and a man on foot by his side; near these is a shepherd, leaning on his stick, and a group of sheep reposing at the foot of two trees. This capital picture is engraved by Major, entitled—*The Death of the Stag.*

Collection of Monsieur Aved, 1753.

Now in the cellection of the Marquis of Bute, and worth 500*gs.*

23 *in.* by 33½ *in.*—C.

414. An open Landscape, with a Hawking Party in front consisting of a lady and three gentlemen on horseback, with several attendants and dogs; one of the gentlemen is casting up the lure, and another blowing a trumpet: upon a little hill, on the fore-ground, are two huntsmen reposing; another, standing with a hawk on his hand; and a great many hawks upon a perch on the ground. Engraved by J. Scott.

Now in the collection of the Marquis of Stafford.

20 *in.* by 28 *in.*

415. A Skirmish of Cavalry near a fortified place, from the citadel of which a flag is hoisted: on the right is a body of infantry firing at some cavalry; and on the middle front lies a wounded horse, with its rider dead at its side. Engraved by J. Fittler.

Collection of M. Gilles Van Hoeven, *Amst.* . 510 *flo.* 46*l.*

Now in the collection of the Marquis of Stafford.

16 *in.* by 19 *in.*

416. A Horse Fair. The scene of bustle is represented in an open field, bounded on the left by some cottages and a church, and in the distance by sand hills: among the various

groups distributed over the market is one (occupying the centre of the fore-ground), consisting of dealers and five horses, one of which is mounted; near these are three other steeds, two of which are lying down: upon a bank, close to the right side, are two women seated, and near them are three children and two dogs, &c. This picture may justly be classed among the master's choicest productions: it is painted in his third manner, clear in tone, and exquisite in the detail.

It was formerly in the collection of M. Valkenburg, and was sold in the collection of M. Capello, *Amst.* 1767. . 1075 *flo.* 96*l.*

Purchased by the present noble possessor, the Earl of Grosvenor, of Wm. Ellis Agar, Esq., in 1807.

Its probable value at this period would be . . . . 600*gs.*

23 *in.* by 26 *in.*—C.

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417. A Landscape, with a single hill, and a piece of water on the left, in which are some boys bathing: in the middle of the fore-ground are two horses, one gray, the other brown; and on the farther side of the latter is a woman, holding a child on the horse's back: nearer the front is a woman sitting on the ground, with a child in her lap; and towards a bridge, on the summit of the hill, is seen a loaded hay-cart, with a man riding on it. This picture was painted in the artist's latter time: it is silvery in tone, full of colour, and exquisitely finished. Engraved by Scott.

Now in the collection of the Marquis of Stafford.

14 *in.* by 16 *in.*—P.

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418. The Companion. Grooms watering their horses: the nearest is mounted on a dark horse (seen in a hinder view) leading a fine prancing charger to the river, in which are three others, and some boys bathing: on one side of the river is a man lifting a dip net; and on the other a hay-cart, passing over a bridge. Engraved by J. Scott.

Now in the collection of the Marquis of Stafford.

419. A Landscape, with the ruins of a tower, and an old bridge with a rustic fence of poles at its side, and a statue at the farther end: in front are four men with horses, two of them are watering their steeds in a river on the left, which a third appears to have just quitted, and the fourth is letting his horse feed out of a basket which he holds, &c. &c. Engraved in Lucien Buonaparte's Gallery, and sold with the collection in 1816.

Sold by Mr. Christie . . . . . 1820. . . . . 200 *gs.*

14 *in.* by 16 *in.*—P. (*about.*)

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420. *Les Foins.* A Landscape, with a large piece of water, extending over the greater part of the picture, on the banks of which, in front, are a loaded hay-cart (drawn by two horses) and a man on horseback, with a woman up behind him: in front, and towards the left, is a group, consisting of a woman lifting up a little boy, and a cart with one horse, driven by a man seated in front; in the distance are some men loading boats with hay. Engraved by Dupreel, in the Musée Français.

Collection of M. Buyten . *Delft*, 1748. . 610 *flo.* 55*l.*

Now worth . . . . . 250 *gs.*

Taken from the Louvre in 1815, and restored to the Hague Gallery.

$14\frac{3}{4}$ *in.* by $17\frac{3}{4}$ *in.*—P.

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421. *Choc de Cavalerie.* Some cavalry, and a corps of infantry, attacking a troop of flying light-horse: in front lies a dead horse and its rider, with a musket in his hand; beyond these are a body of infantry firing at some cavalry, who are galloping up towards them. Engraved by Dupreel, in the Musée Français.

Claimed from the Louvre in 1815.

$14\frac{1}{2}$ *in.* by 13 *in.*

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422. A richly-wooded Landscape. In front is a coach drawn by eight fine gray horses; more towards the middle is a

cavalier, with his back to the spectator, exercising a horse round a post; and nearer the front, towards the right, are a gentleman standing leaning on a stick, and a page behind him holding his horse. Engraved by Laurent, in the Musée Français.

Taken from the Louvre in 1815, and restored to the Hague Gallery.

24½ *in.* by 28½ *in.*—C.

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423. A Halt of Huntsmen on the summit of a hill, forming the fore-ground of a Landscape, at the side of which are two large trees, and in the distance some buildings: the party consists of two sportsmen, with horses, one of whom has dismounted to let his steed feed; a gentleman on foot, with a long staff and six dogs, one of which a negro is caressing. Engraved in the Musée Napoléon.

Valued by the Experts du Musée. 1816. . 2600 *fs.* 104*l.*
Now in the Louvre.

12 *in.* by 14 *in.*—C.

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424. A view on the Sea-shore, with a square tower on a hill in the middle distance: amongst the figures that enliven the scene are a man standing with his back to the spectator, and a woman (seated) with a child in her lap, apparently looking at some fish on the ground, two horses (one of which is laden with nets), and two little boys on the ground playing; the opposite side presents a view of the sea, with vessels and figures. Engraved by Niquet, in the Musée Napoléon.

Claimed from the Louvre, by the Allies, in 1815.

The author of the *Musée Napoléon*, published in 1809, in reference to the above picture, observes, "that it was one of twenty-four of the productions of this estimable master acquired by the French arms in 1806." *Sic transit gloria mundi.*

12 *in.* by 14½ *in.*

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425. Infantry pursuing a troop of flying Cavalry; one of the latter, mounted on a gray horse, is turning half round, and

letting fly an arrow at the enemy; and another, a negro, whose horse has fallen, is defending himself with a spear. Engraved in the Musée.

Claimed from the Louvre in 1815.

13 *in.* by 17 *in.*—P.

426. A Landscape, with an old willow and a rippling stream on the left front, near which is a higgler giving some hay to his horse, which he has unharnessed from a cart, in which is seated a woman suckling her child; in front lies a dog, and in the distance are two figures. Engraved in the Musée Napoléon.

Claimed and restored, by the Allies, in 1815.

12 *in.* by 10 *in.*—P.

427. A View of a Hay-field, with figures mowing; the principal group is composed of two men, one of whom is drinking out of a pitcher; a woman and a child in front, and two horses (a gray one feeding, and a dark one lying down near a pool of water) to the left. Engraved in the Musée Napoléon.

Collection of M. De Witt . . . 1741. . . 300 *flo.* 27*l.*
Valued by the Experts du Musée . 1816. . . 6000 *fs.* 240*l.*
Now in the Louvre.

11 *in.* by 13¼ *in.*—P.

428. *Le Maréchal ferrant.* A party of four Cavaliers halting at a Farrier's Shop on the right, one of them has dismounted, and is having one of his horse's hind feet measured by the smith for a shoe, whilst another man holds his leg, and a third stands at its head; the nearest of the other three gentlemen has a trumpet slung behind him; and in front, towards the right, are two children, a dog, and three fowls. Engraved in the Musée Français.

Sold in the collection of the Duc d'Orléans, 1749.
Again in the collection of M. Lormier, *Hague*, 1763, 1205 *flo.* 108*l.*
Claimed from the Louvre in 1825.

12 *in.* by 15 *in.*—P.

429. A Landscape, with a river on the right; and on the left a party of five sportsmen well mounted, accompanied by attendants and dogs, and preceded by three other figures, with horses, apparently following the course of the river towards a gentleman's seat; close to the side, and in front, are a woman standing, and a man seated. Engraved in the Musée Napoléon.

Claimed from the Louvre in 1815.

23 *in.* by 30 *in.*—C.

430. *Le Pot au Lait.* A Landscape, presenting a view of a hilly country, varied with buildings and enclosures; on the right fore-ground is a hawking party, consisting of a lady and two gentlemen, one of whom is mounted on a fine pied horse, which is rearing up, frightened by the whip of a man on a horse, belonging to a loaded waggon, in which are two women, each with a child in her lap, apparently much alarmed at the kicking up of their horse; near them are a woman with a can of milk, and a peasant with a basket of eggs, who have both fallen in endeavouring to get out of the way; at the side of the lady is a beggar with a wooden leg, asking charity; behind the waggon is fastened a calf; and at a little distance is a coach and six with attendants. Engraved by Le Bas, under the above title, when in the

Collection of M. du Pile, 1739.

Now in the Dresden Gallery, and worth . . . . . 650*gs.*

24 *in.* by 33 *in.*—C.

431. A Landscape, with a group of gipsies on the right, under a canvas fastened to some trees; one of them is telling the fortune of a poor fellow who stands holding the rein of his horse, which is loaded with a bundle of rushes; behind them is a man on horseback; and near them a coach and four, passing along a road. Engraved in the Musée Napoléon.

Claimed from the Louvre in 1815.

13½ *in.* by 15½ *in.*—P.

432. A View of a Corn-field, with figures reaping; in front

on the left, is a one-horse cart, laden with corn, on which is a woman, and by the side of it stands a man, assisting in loading it; near him are a woman seated, with a child and a reaper standing; and on the opposite side a pool of water, and a dog drinking at it. Engraved in the Musée.

Claimed from the Louvre in 1815.

23 *in.* by 23½ *in.*

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433. A Landscape intersected by a river, flowing from the front into the distance; the left is occupied by a high sandy bank with a fence of paling at its side, and two trees; close to the front are two men with sticks, one of them carries a pack at his back. Engraved by Aliamet.

7⅛ *in.* by 10½ *in.*

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434. A Landscape with figures; in the fore-ground, about the middle, is a cavalier on a gray horse, with his hand in his pocket, as if about to bestow charity upon a poor woman who stands close to an ass laden with panniers, in one of which are an infant, and a variety of objects; in front of the woman stands a boy, with his back to the spectator; close to the same side are a poor man seated, and a boy on his knees; and on the opposite side a woman, with a bundle on her head, and a boy holding a dog by a string. Engraved by Varin.

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435. A hilly Landscape, composed of a yellow sandy soil, with a broken rough road, winding round a sand bank on the left, in front of which are two gentlemen on horseback, and a group of beggars; more towards the middle are two horses, one of which is lying down; a man shooting, and another coming over the hill with his dogs; and on the opposite side is a coach and four, passing over a bridge, near which are a pleasure boat, and two men on the banks of the canal, angling. This exquisite little picture exhibits the various

rural amusements of hunting, shooting, driving, sailing, and angling. It is painted in the artist's third manner.

Sold by the author, in 1823, for . . . . . 250 *gs.*
Now in the collection of the Right Hon. Robert Peel.
9½ *in.* by 12 *in.*—P.

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436. A Spy taken Prisoner. A Landscape, with a corps of cavalry, about ten in number, on the left fore-ground, headed by an officer on a bay horse; his attention is directed to a spy, who stands before him, with a basket of eggs on his arm; behind him is a soldier; and at his side another, on horseback, with his back to the spectator; in the rear of the chief officer is a dismounted horse-soldier in buff, holding the reins of his fine gray charger; nearer the left, and in front, are three soldiers on the ground, playing at cards; the troop of cavalry is finely relieved in effect by some trees and bushes; and on the opposite side the view opens to the distant country. This is a picture of first-rate excellence.

Collection of Le Brun . . . . 1791. . 7301 *fs.* 292*l.*
——— Sereville . . . . 1811. 12,020 *fs.* 481*l.*
Now in the collection of Count Perigaux, Paris.
20 *in.* by 26 *in.*—P.

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437. A View of a Sea-port. Upon a hill (on the right fore-ground) is a gray horse, attached to a sledge, with a bale of goods on it, which two men are engaged in unloading; at the side stands a boy looking on; and beyond him is a cart, also laden, in which is a man assisting to let down a package to another, who stands at the side to receive it; more to the right is a man on a loaded horse, with a dog at his side, descending the hill; on the opposite side is some water, and a vessel, lying alongside the shore; and in front is a boy in the water, enticing a dog to follow him. Engraved by Danckerts.

Collection of Le Président Tugny and Crozat, 1751.

A picture, corresponding with the preceding description, was sold in the collection of Sir Simon Clarke, Bart., 1802, for . 315 *gs.*

Now in the collection of Jeremiah Harman, Esq.

15 *in.* by 19 *in.*—P. (*about.*)

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438. The Destruction of Sodom and Gomorrah. In the foreground are Lot and his daughters, accompanied by an angel, escaping from the city, which is seen burning in the distance.

Now in the collection of M. Van Loone, *Amsterdam*, 1827.

The writer was informed by the proprietor, that an English Amateur offered 400*l.* for the above picture.

13 *in.* by 18 *in.*—P. (*about.*)

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439. Soldiers reposing in a Church. The composition offers (on the left) a party of six soldiers, disposed round a little fire, two of whom lie asleep upon their baggage; a third stands with a pipe in his hand, and a fourth is taking the bridle from a piebald horse, behind which are a bay horse lying down, and a roan one standing; and on the farther side of these are two others, one of which is mounted; in the back-ground may be seen a party bringing in a prisoner.

Now in the possession of Messrs. Woodburns.

12¼ *in.* by 17¼ *in.*—P.

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440. An earthen crock surmounted by a morion helmet, around the rim of which are several lighted candles, and one on its top; upon the table on which it stands are some plates, slightly sketched in. This curious picture is dated 1647; it was probably intended as a burlesque on the Society of Artists at Haerlem, of which the painter was a member.

Now in the possession of Messrs. Woodburns.

9 *in.* (*circle.*)

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441. The Interior of a large stable, or *remise*, with an arched-top entrance on the right; among several horses and figures may be observed a boy on a white horse, and a man

holding the reins, and whipping it; a cavalier on a bay horse, followed by a lady also mounted, are approaching the entrance; a dun horse is on the right, from which the rider has dismounted; and in front is another horse, lying down. This picture is of good quality, but a little too dark.

Now in the Fitzwilliam collection at Cambridge, and worth 250 *gs.* 12 *in.* by 18 *in.*—P.

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442. A Landscape, with a stream on the right, bordered by trees; on the left and front, is a gentleman watering his horse; farther off a sportsman firing at a bird; various other figures, and a gray horse, enrich the view.

Now in the Fitzwilliam collection at Cambridge, and worth 200 *gs.* 15 *in.* by 18 *in.*—P.

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443. The Interior of a *remise*, entitled *L'Arrivée à l'Hôtellerie*, with two entrances, at one of which are a coach and pair coming in; and near the other are two horses, and a man feeding them with bread, in a trough; a lady dressed in blue, on horseback, and a gentleman in red following her, are also at the entrance; the middle of the picture is occupied by a beautiful gray horse, with its rider standing on the farther side of it; a gentleman on a dun horse, seen in a front view, at whose left is a dark gray; and more to the left a prancing chestnut horse, held by a groom, while the gentleman pulls up his boots; close to the front are two cocks, fighting. This is an admirable picture.

Now in the Musée at the Hague, and worth . . . . 350 *gs.* 17 *in.* by 23 *in.*—P.

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444. The Interior of a *remise*, called *La Sortie de l'Hôtellerie;* among a number of horses and figures, the principal object which meets the eye is a fine gray horse, held by a boy, who is touching his cap to a gentleman on a bay horse, at whose right

is a lady on a roan palfrey; and close to the right are three horses, the nearest of which is lying down; at the entrance on the left is seen a man in red, leading in a steed; nearer the front are a cavalier, stooping to fasten on his spurs; a boy catching a goat by the horns; and another falling down. This is also of excellent quality.

Now in the Musée at the Hague, and worth . . . . 350 *gs.*
17 *in.* by 23 *in.*—P.

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445. The arrival of a Hunting Party at a country mansion, and amongst them is a gentleman, who has dismounted from a restive gray horse, and is presenting a glass of wine to his companion, who is on a dark gray, and seen in a hinder view; more to the left is a lady, mounted on a chestnut steed; in the opposite side are a gentleman watering his horse, and a boy letting two dogs drink, which he holds in a leash. Engraved by Wachsmuth.

Now in the Musée at the Hague.
17 *in.* by 23 *in.*—P.

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446. Halt of Sportsmen on the top of a hill. One of the party has dismounted, and stands on the farther side of a gray horse, leaning on the saddle; another gentleman stands with his back to the spectator attending to one on horseback, who is pointing to some distant object; near them is a negro servant, stooping to collar a dog: some game lies on the ground. Painted in the artist's first manner. Engraved by Guttenberg, in the Musée Français.

Taken from the Louvre in 1815, and restored to the Hague Gallery.
11½ *in.* by 14½ *in.*—P.

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447. A Sutler's Booth, with cavalry and other figures in front of it; near them is a cripple, without legs, sitting on a sledge, begging, accompanied by a dog. A dark picture.

Now in the Musée at the Hague.

448. A Hunting Party reposing. The Landscape offers a retired scene, with a stream on the right, and a group of two women and three men on its banks; at a little distance from these are two horses, one of which a boy holds by the bridle; also two men and several dogs: a handsome mansion-house stands on the left side and middle distance. Excellent quality. Engraved by Niquet, in the Musée Français.

Taken from the Louvre in 1815, and restored to the Hague Gallery.

13 *in.* by $14\frac{3}{4}$ *in.*—P.

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449. A Stag Hunt. Four gentlemen and a lady, well mounted, and accompanied by attendants and dogs, are in pursuit of a stag, which the dogs have caught in the fore-ground of a picturesque landscape; on the right is a bridge over a rapid stream, in which a man is angling: some ruins are seen in the distance. This is of equal excellence with the preceding.

Now in the Musée at Amsterdam.

12 *in.* by 13 *in.*—P.

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450. Exercising horses. The composition presents a Landscape, with a large tree, near which is a groom on a kicking horse, and another holding a roan horse, which appears to have kicked over an apple-woman, who lies on the ground in front; on the right is a man on a galloping horse, and a lady and gentleman looking at the scene. This is painted in the artist's middle time.

Now in the Musée at Amsterdam.

15 *in.* by 13 *in.*—P.

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451. A Landscape, embellished with small figures, most admirably painted.

Now in the Musée at Amsterdam.

7 *in.* by 10 *in.*—P.

452. A Farrier's Shop, at which a man has halted, and taken his horses out of a cart to get them shod, one of which a boy is holding by the bridle whilst the smith shoes it; at the side is seen the shop, and a man at work in it, and a woman seated near the door; towards the middle is a man on horseback; and in front are two travellers reposing, and a dog gnawing a bone, &c. &c.

Bought in the collection of Vander Pot, *Rott.* 1808, 1055 *fl.* 94*l.*
Now in the Musée at Amsterdam.
25 *in.* by 21 *in.*—C.

453. A Landscape. On the fore-ground is a groom on a bay horse, leading a gray one by the bridle to water; the latter is kicking up behind from the cuts of a whip, which a boy appears to be giving him; another man (on horseback) is in the water, letting his steed drink: some boys bathing, and several other figures and horses, are distributed over the scene, some of which are near a bridge.

Sold by the Directors of the Musée at *Amst.* 1828, 3150 *fl.* 283*l.*
$14\frac{1}{4}$ *in.* by $17\frac{3}{4}$ *in.*—P.

454. *Un Manège.* The composition exhibits, in the middle, a man dressed in blue, mounted on a gray spotted horse (seen in a hinder view), and at his side stands a fat gentleman; towards the left is a groom, bringing out a horse from the stable; and in the opposite side are a man teaching a horse to leap, and a woman (with a child in her arms) running out of the way of the animal's heels.

Now in the Musée at Amsterdam.
16 *in.* by 24 *in.*—C.

455. A Landscape, with a rencontre of cavalry in front, and soldiers pillaging a town in the distance.

Sold by the Directors of the Musée at Amsterdam, in a public sale, 1828, for . . . . . 4000 *flo.* 360*l.*

$17\frac{3}{4}$ *in.* by $24\frac{3}{4}$ *in.*—P.

456. Travellers halting. In the fore-ground of a Landscape are a gray horse and a bay one, standing together; these appear to belong to the travellers, who are reposing on the left; they consist of a woman seated (with a child in her lap), and a man lying asleep behind her; a dog is at her feet: in the opposite side, and in the middle distance, are some gipsies surrounding a man on horseback.

Now in the possession of Messrs. Woodburns, 1828.

$9\frac{3}{4}$ *in.* by $12\frac{1}{4}$ *in.*—P.

457. A View over a barren Heath, with horses and figures.

Now in the Musée at Amsterdam.

458. A Landscape. In the centre of the fore-ground is a man holding a beautiful white horse, while the horseman is caressing a young woman, near whom is a goat; on the opposite side, and a little retired from the front, is a sportsman on horseback, with a hawk on his hand. An excellent picture.

Now in the collection of M. Van Sasseghem, at Ghent.

13 *in.* by 15 *in.*—P. (*about.*)

459. An Encampment, with a sutler's booth on the left, at which two cavaliers and a trumpeter have halted; one of the former is mounted on a dun-coloured horse (seen in a side position) the other (wearing a helmet) is on a bay one; the trumpeter has dismounted from a gray horse, leaving his instrument attached to the saddle, and is seated, with a jug of beer in his hand, paying attention to a female, whose hand he holds; a boy, playing with a dog, is on the ground near him:

beyond this group are several other figures, amongst whom is a man shoeing a gray horse, near the booth. The opposite side is occupied with tents, figures, horses, and loaded mules; the latter are preceded by a trumpeter on a bay horse, sounding his instrument.

Exhibited in the British Gallery, 1828, and worth . . 300*gs.*
Now in the collection of the Duke of Wellington.
18 *in.* by 24 *in.*—C. (*about.*)

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460. Departure of a Hawking Party. The company, consisting of ladies and gentlemen, with horses, attendants, and dogs, are assembled in front of a noble mansion, situate in a park, beyond which is seen a fine open country, watered by a large river; among the movement which prevails in the gay scene, the artist has introduced a dog, lying asleep in the centre of the fore-ground.

Now in the Dresden Gallery.
32 *in.* by 43½ *in.*—C.

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461. A Conflict of Cavalry. Among the various combatants which occupy the fore-ground, are a soldier (on a gray horse) in conflict with two others, one of whom has seized him by the hair of the head, and is about to deal a mortal stroke with his sword; the other's horse is shot under him, yet he still retains hold of his adversary's spear with one hand, and holds a pistol in the other; behind the gray horse are a dead soldier, and a wounded one escaping.

Now in the collection of the Marquis of Hastings, and worth 80*gs.*
9 *in.* by 13 *in.*—P.

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462. A Landscape, with a stream, through which a lady and a cavalier are passing.

Collection of John Webb, Esq., 1821 . . . . . 100*gs.*

463. *Les Vivandiers.* A Halt of three Cavalry Officers at a sutler's booth, situate on the left. A fine gray horse, wearing a handsome saddle, and pistols in the holsters, stands in the centre of the foreground (seen in a side view), with a trough of provender before him, at the side of which is the rider, smoking a pipe; the second soldier is nearer the tent, mounted on a dun horse (seen in a hinder view) with a jug in his hand; the remaining one (the most distant) rides a dark horse, and is seen in front, with a trumpet in his hand; a man and a woman are close to the dismounted soldier, and another woman is busy with a large cask. In the opposite side, and some distance from the front, is a party of five men and a woman, a couple of whom are dancing to the music of a pipe and a drum. This picture is painted in the artist's second manner. Engraved by Visscher, again by Le Bas, and also by Tessier, in the Le Brun Gallery, as a companion to the *Coup de Pistolet.*

Sold privately, by the writer, for . . . . . 200*gs.*
Again, in a sale at Mr. Christie's, 1825, (bought by Mr. Emmerson) . . . . . 150*gs.*
14 *in.* by 15 *in.*—P. (*about.*)

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464. A Butcher before his Shop, holding a piece of meat on a block, whilst one of his boys cuts it with a chopper for a woman, who stands by his side with a basket on her arm: near the group are an ox, and a dog drinking out of a tub; on the left two boys, one of whom is beating two dogs, which are fighting; and in the back-ground is seen a woman with a child in her arms.

Collection of Mad. C. Backer, *Leyden*, 1766. . 345 *fl.* 31*l.*
——— St. Victor . . . . 1822. . 2150 *fs.* 86*l.*
11 *in.* by 14 *in.*—P.

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465. A Landscape, with several figures in front of a stable: amongst them are a man holding a stallion, near which is a

mare, kicking up behind; a boy, who has fallen down in endeavouring to get out of the way; a gentleman on a gray horse; and a woman with a child. This picture is painted in the artist's second manner.

Collection of Vander Pals, *Rott.* 1824, 2615 *flo.* & 5 p. cent. 246*l.*
Now in the possession of M. Rombout, Dort.
16 *in.* by 11¼ *in.*—C.

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466. A hilly Landscape, in which are introduced the march of an army, with artillery and a baggage waggon; the latter is nearly upset in a ford.

Collection of the Marquis de Marialva, 1824. 1500 *fs.* 60*l.*
Again, in M. Pizzetta's sale, at Mr. Christie's, 1825 (bought by Mr. Hume), for 78 *gs.*, and since sold for . . . . . 250 *gs.*
12 *in.* by 18 *in.*—P. (*about.*)

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467. A Hawking Party. The view offers an open country, bounded by hills in the distance: among the company (who are dispersed over the field) are three sportsmen, on the left and front, one of whom is holding the bridle of a beautiful gray horse, and caressing his dog, which is playfully jumping against him; another of the huntsmen is mounted, and blowing a horn; and the third is on foot, unloosing a dog: these are attended by a falconer, who is seated in the centre of the fore-ground, with a perch of hawks; at a little distance off (to the right) are some gentlemen and a lady on horseback, in full gallop, watching a flight of hawks. Chetel has engraved a print of part of the above composition. This little *bijou* is no less excellent for its clearness and purity of colour than for its elaborate finishing; it was formerly in the collection of the Queen of Spain, and is stamped with the royal arms at the back.

Collection of M. Lapeyrière, . . 1825. . 6400 *fs.* 256*l.*
Now in the possession of Mr. Emmerson.
11½ *in.* by 14½ *in.*

468. *A Rendez-vous de Chasse.* A View of the portico and façade of a country mansion, with a fountain at the end of the garden wall, composed of a statue of Neptune and other figures; in front is a group of four horses, one of which (a fine white one, with a cropped tail) is held by a cavalier, who is taking a glass of wine from a page; on the steps of the portico are a gentleman, handing a lady down, and a negress, holding a parasol over her head; and on the opposite side, a gentleman (with a gun) on a bay horse, and a man with a hoop of hawks; seven other figures, and four couple of dogs, complete the composition. This picture is painted in the artist's second and enamelled manner, and is exquisitely finished.

Collection of Count Pourtales, 1826, Paris, bought by Mr. Emmerson and the writer.

Again in the Count's collection, at Mr. Phillips's, 1826 (bought by Mr. Norton) . . . . . 255*gs.*

Now in the possession of —— Dixon, Esq.

17 *in.* by 23 *in.*—P.

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469. A Landscape, with a lady and two gentlemen halting at an inn to refresh themselves: one of the latter, dressed in a scarlet jacket, and mounted on a gray horse, is in the act of drinking out of a jug; the other is on the farther side of his horse,* on the near side of which is a boy, doing something to the saddle: the host stands with his back to the spectator, apparently talking to the lady, who is mounted on a dun-colour horse; close to the front are two dogs quarrelling, and a boy lifting up a child, which seems frightened; and on the left is a woman at a well.

Exhibited in the British Gallery, 1826 and 1827.

Now in his Majesty's collection.

25 *in.* by 31 *in.*—C. (*about.*)

* This gentleman is evidently a portrait of the artist.

470. A Horse Fair. Among the numerous figures and horses distributed over the scene, is a group of four men about the middle of the fore-ground; the nearest of whom, mounted on a piebald horse, is turning round to a lady and a gentleman, who are standing in front; behind the latter, and towards the right, are five children, with drums and trumpets, followed by a boy, who is leading a goat attached to a little cart, with a child in it.

Formerly in the Hesse-Cassel collection, and subsequently in that of Malmaison.

Exhibited in the British Gallery, 1826 and 1827.

Now in His Majesty's collection, and worth . . . . 550 *gs.*

25 *in.* by 30 *in.*—C.

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471. A large Landscape, with a hawking party.

Imported by M. De la Hante, and valued at . . . 800 *gs.*

This is probably the picture engraved by Le Bas, under the title of *Une Grande Chasse à l'Oiseau.*

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472. A Halt of three Travellers at an Inn: the nearest, mounted on a gray horse, is seen in a side position; the second has his back to the spectator, and the remaining one is seen in a front view; at the door of the house are the host and hostess, serving them with liquor; close to the front are a beggar woman, with a child in her arms, a boy standing at her side, and a dog slaking its thirst in a pond. This little picture is painted in the artist's third manner, clear, silvery in tone, and exquisitely finished.

Now in the collection of M. Valdon, Paris, 1827, and worth 250 *gs.*

12 *in.* by 10 *in.*—P. (*about.*)

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473. A Halt of a Hunting Party, and some Travellers at an Inn, which is entered by a flight of stone steps; on the upper one of which is a woman, with a child in her arms, taking an empty jug from a gentleman, behind whom is a beautiful prancing roan horse, from which the rider has dismounted,

and is caressing a young woman at a well. Nearer the inn door is a lady on a fine bay charger (seen in nearly a front view), and beyond this group are a baggage-waggon and some travellers arriving: a woman drawing water at a well, and two children, one of whom is riding on a goat, are in the left side of the picture, &c., &c., &c.

Although the figures and animals in this very capital picture are unusually large, yet the drawing is as correct and spirited, the finishing as exquisite, and the colour as finely enamelled, as in any of this artist's smallest works. It is signed, and dated 1656; and as this and another (in which the figures and horses are equally large) are the only pictures that the writer has seen with a date, it is probable that the artist considered them as the finest examples of his works.* The above picture is certainly unique, and would consequently be valued accordingly—perhaps 2000 *gs.*

Now in the collection of M. Van Loon, Amsterdam.

38 *in.* by 50 *in.*—C. (*about.*)

* The writer has since seen two pictures, painted in the artist's first manner, with the date on them.

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474. A Halt of Travellers at an Inn. The centre of the picture is occupied by a post-waggon, covered with a red tilt, drawn by three horses, one of which (a gray) is feeding out of a trough, into which a hostler is cutting some black bread: a gentleman is assisting a lady to alight from the vehicle, and a beggar boy stands near them, asking alms; nearer the front are a boy and a girl, playing with a goat; and more to the left are a gentleman on a prancing gray horse, another on a bay, and the fat host of the inn attending to serve them.

Collection of Mad. Hogguer, *Amst.* 1817. . 1600 *fl.* 144*l.*
This picture would at present be estimated at . . . 300 *gs.*
Now in the collection of Lord Charles Townshend.

13½ *in.* by 18½ *in.*

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475. A Charge of Cavalry. Amidst the bustle of action may be observed (in the middle fore-ground) a dead horse and

its rider; and a little beyond them a group of cavalry, among which is one in the act of lifting his gun to strike a foot soldier, who is presenting his piece at him; and on the left is another, galloping off the field, pursued by the enemy.

Now in the collection of the Duchess de Berri.

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476. A very large Landscape, with buildings, and a tower on a hill, in the middle, near which are several huntsmen and dogs in pursuit of a stag, which has plunged into a river; and on the left is a lady accompanied by a gentleman on horseback, and numerous attendants. Painted in the artist's first manner.

Now in the collection of the Duchess de Berri.

36 *in.* by 48 *in.*—C. (*about.*)

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477. A Stag Hunt. A Landscape, with some water on the right, and a large clump of trees about the middle of the foreground; among the figures that enliven the scene, are several ladies and gentlemen on horseback, in pursuit of two stags, one of which is bounding along, with the dogs at its haunches; the other is caught at the foot of the clump of trees: the view presents a mountainous and well-wooded country.

Imported by Mr. Buchanan, from the collection of M. Rynders, at Brussels.

Now in the collection of Edward Gray, Esq., Haringay House.

26 *in.* by 36 *in.*—C. (*about.*)

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478. A Landscape, with a hawking party, consisting of a gentleman (on the left), preparing to mount a fine gray horse; a boy near him with two greyhounds; a gentleman on horseback, with a hawk on his hand; and at a little distance from him a lady, also mounted, carrying a hawk: a man watering two horses, on the left, and other objects, complete the composition. Painted in the artist's best time.

Now in the collection of the Duchess de Berri.

20 *in.* by 26 *in.*—C. (*about.*)

479. A Landscape, with a high road on the banks of a canal, on which are a lady and a gentleman on horseback, with a dog behind them, and a beggar-boy running at their side; a boat lies alongside the shore, in which are a man, a boy, and some luggage; and near them is a boy, about to attach a horse to the boat. A clear and excellent picture.

Bought by Mr. Emmerson, of Mr. D. de Vries, 1825, for 2900 *flo.* 261*l.*

Now in the collection of the King of Bavaria.

14 *in.* by 16 *in.*—P.

480. A Landscape, with a rustic hovel on the left, at the entrance of which is a woman (seated) with a child in her lap, and another standing by her side; a little behind her are another female and two pilgrims, one of whom is standing; more in front are a boy and a girl playing at a puddle; and towards the middle, by the side of the hovel, are two horses, one of which (a gray) has a rider on its back; the other is eating out of a sack, whilst a man is adjusting its bridle. Painted at the commencement of the artist's second manner.

Collection of M. Lormier *Hague*, 1763. . 411 *flo.* 37*l.*

Now in the collection of Chevalier Erard, and worth . 150 *gs.*

12½ *in.* by 13½ *in.*—P.

481. A View of an open and extensive Landscape, with a hawking party on the left fore-ground, consisting of three gentlemen, attended by four servants, with dogs and hawks: the nearest of the gentlemen has dismounted from a gray horse, and is in the act of casting up the lure for the hawks; at the side of a pond (near which is seated a man, with a pole in his hand, and a dog at his side) stands one of the attendants with a dog; and on the left is seen a cottage, embosomed in trees.

Now in the collection of Chevalier Erard, Paris.

16½ *in.* by 22½ *in.*

482. A Landscape, with a high broken hill occupying the

whole of the middle, on which are a few straggling trees, and a large party of huntsmen, with attendants and dogs in pursuit of two stags, which are seen bounding down the farther side of it: on the foreground, amongst other figures, are a gentleman in scarlet on a gray horse; another on a brown one, with a lady up behind him; a groom, holding some dogs; and a huntsman thrown from his horse. Painted in the artist's first manner.

Now in the collection of M. Van Lankeren, at Antwerp.
30 *in.* by 48 *in.*—C. (*about.*)

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483. A View from the Shore, looking out to sea. Among a variety of figures which occupy the centre of the fore-ground are two women, carrying a basket with nets in it, and a man with a large fish in his hand; to the left of this group stands a waggon, drawn by two horses, in which are two men, one of whom is assisting another at the side to lift a basket into it; and close to them is a man loading a horse: on the opposite side are two boys, amusing themselves with a little ship in the water; and beyond them some fishermen, pushing off a boat. Painted in the artist's first manner.

Now in the collection of M. Van Lankeren, at Antwerp.
26 *in.* by 43 *in.* (*about.*)

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484. A View of an Encampment, with several figures and horses. In front is a piece of water, in which are some boys bathing, and a dog drinking; near them is a boat; and farther to the right, a beggar, with a wooden leg. Painted in the artist's second time.

Collection of M. Huls . *Hague*, 1737. . 550 *flo.* 49*l.* 10*s.*
14 *in.* by 16 *in.*—P. (*about.*)

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485. A View of the Dunes or Sand Hills, near Haerlem. The barren scene is intersected on the left by a rivulet, in

which two travellers are watering their steeds: beyond them are three men angling, a boy bathing, and two other boys on the opposite bank. A sportsman, preceded by two dogs, is approaching the front: a high sand-bank, crowned with a few stunted trees, bounds the view on the left, and winds into the distant country, which presents a continuity of the same sterility. This is a good example of the master.

Collection of Baron Lockhorst, *Rotterdam*, which was bought, *en bloc*, by M. Galli, 1825; valued at . . . . . 400 *gs.*

Now in the possession of ——Kinnear, Esq., Edinburgh.

17 *in.* by 21 *in.*—P.

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486. A Landscape, presenting a view of the seat of war, the whole country being occupied by soldiers: the principal group which meets the eye consists of five horsemen, before whom are a boy and two women, one with a child in her arms, on their knees imploring mercy; beyond them are a priest, a man with pillage, and two prisoners tied to a horse's tail; in the right corner is a soldier, seizing a poor woman by the arm, whilst weeping over a dead body; a similar incident is introduced on the opposite side; a little farther is a trumpeter, sounding a charge; and in the distance is seen a town on fire. This fine picture is clear in tone, and highly finished.

Collection of His Excellency Count Plettenburg, *Amsterdam*, 1738, 800 *flo.* 72*l.*

The above picture was sold with a companion already noticed, representing peasants defeating and plundering soldiers, in the collection of M. Domburgh . . *Hague*, 1745. 1400 *flo.* 126*l.*

Now in the collection of M. Van Lankeren, *Antwerp*, and worth . . . . . 600 *gs.*

23 *in.* by 31 *in.*—C.

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487. A Halt of a Hunting Party. The company occupy the whole of the fore-ground, amongst whom, and on the left, is a gentleman handing along a lady, and on the opposite side

are two horses feeding out of a trough, which lies on the ground; and beyond a group of horses and figures (which are in the centre), are a coach and pair.

Now in the collection of C. A. Bredel, Esq.

15 *in.* by 21 *in.*—P. (*about.*)

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488. A Halt of Sportsmen at a country Inn. The party consists of several figures and four horses, the nearest of which is mounted by a lady in scarlet, with a little dog up behind her; a gentleman on a dark gray, and another on a bay horse are near her; the fourth horse is held by a boy, while its rider pays the landlord: in the opposite side, the view extends over the country, where several figures are seen at various distances, and among them is a man carrying a hoop of hawks.

Exhibited in the British Gallery, 1819.

Now in the collection of Thomas Hope, Esq.

15 *in.* by 18½ *in.*—P. (*about.*)

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489. The Embarkation of Goods. The scene represents an extensive river on the left, with two vessels laden, lying alongside the shore, and others seen in the distance; a broad sloping hill, covering two-thirds of the view, occupies the right, on which are a great number of figures; among whom, and nearest the spectator, are two men pulling baggage off a sledge; more to the right are four men seated on the ground, and one standing; and a little beyond them are a gentleman dressed in a scarlet mantle, and another in a black one; and more towards the middle is a man pulling a bale of goods off a gray horse. Upon the top of the hill stands a tent, and near it are a loaded cart with two horses, a burthened mule, &c. &c.; a lofty beacon rises in the middle, and close to the front are two women washing linen. This capital picture is remarkable for the richness and variety of its subject, combining the usual beauties of Wouwermans in horses and figures, with the excellence of W. Vandervelde in vessels, sea, and sky; the

whole is admirably finished, in a clear and silvery tone of colour.

It was formerly in the collection of Chevalier Burtin, at Brussels.

Collection of the Duke of Bedford (sold by Mr. Christie), 1827 . . . . . 370 *gs.*

Exhibited in the British Gallery, 1821.

Now in the collection of the author.

$23\frac{1}{2}$ *in.* by $32\frac{1}{2}$ *in.*—C.

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490. A Halt of Travellers and Sportsmen. The View represents a hilly Landscape with a rough broken road on the right, on which, and in front, are a gentleman in scarlet, dismounted from a gray piebald horse, and another near him, also dismounted from a bay; close to the corner of a house, on the same side, are a woman drawing water at a well, a gentleman on a brown horse, and a fat landlord saluting him; between the two groups are a woman with two children, mounted on an ass, and a wooden-legged beggar standing at the side of it, asking charity, farther on the road are other figures; the country on the left is divided by a fine river, extending towards the lofty blue mountains in the distance. This picture is admirably finished, and remarkably clear and silvery in tone.

Collection of the Duke of Bedford, 1827 . . . . 500 *gs.*

Exhibited in the British Gallery, 1819.

Now in the possession of John Fairlie, Esq.

23 *in.* by 26 *in.*—C.

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491. A Battle Piece. The scene presents a brisk rencontre of cavalry, which occupies the whole extent of the fore-ground; amongst the numerous combatants (in the centre of the picture) is a standard bearer mounted on a gray horse, which has fallen back on its haunches, while its rider, who has nearly lost his seat, is defending himself against a soldier, who presents a pistol at him; another man (in a red jacket), riding a gray charger marked with a ring on its haunch, is galloping up to

the party; near the latter is a man on foot, escaping from the conflict; towards the left, and near a littte stream in front, are a wounded man on the ground, with a banner in his hand, and a soldier lying in the water, &c. &c. This is an excellent picture, of the most esteemed quality.

Collection at Rutland House, 1827 . . . . . 205 *gs.*
Now in the possession of Colonel Ainslie.
13 *in.* by 23 *in.*—P.

492. A barren Landscape, with a large stone bridge on the left, near which are a loaded barge, and some figures bathing; on the fore-ground are a bay horse feeding, and a roan one standing by its side, nibbling its mane; behind the latter is a man with a stick, and close to the corner is a woman on her knees, busy with a basket, in which are a kid and other objects: a woman on a horse, and other figures, are seen approaching.

Collection at Rutland House, 1827 . . . . . 160 *gs.*
Now in the possession of Colonel Ainslie.
15 *in.* by 14½ *in.*—P.

493. A Landscape, with a cavalier, wearing a hat and feathers, mounted on a bay horse. This is evidently a portrait. There is a print which closely resembles this picture, engraved by J. Visscher.

Exhibited in the British Gallery, 1828.
Now in the collection of the Earl of Carlisle.
13 *in.* by 11 *in.*—P. (*about.*)

494. A Halt of Travellers. In the fore-ground of a picturesque Landscape are two horsemen, one of whom is dismounted and arranging the stirrup, the other appears to be in conversation with a traveller, who stands against the trunk of a tree, near an old shed, before whom a woman with a child by her side is seated; a dog and three fowls complete the group. Engraved by J. Visscher.

495. *Le Manège.* A gentleman, habited in the elegant costume of the period, standing in the fore-ground of a Landscape, observing the paces of a horse which a jockey is exercising round a post; behind the gentleman is a page holding a fine horse, and more towards the front is a dog. Engraved by J. Visscher.

This print only embraces a part of a picture now in the Hague Gallery.

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496. *Un Manège.* A groom breaking in a horse by riding round a post, against which stands a jockey with a whip in his hand; in the opposite side, and middle distance, are seen two gentlemen and a dog, near an old building. Engraved by J. Visscher.

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497. A Cavern, in which are a gray horse and a man; the latter is standing on the farthest side of the animal, with one hand on its neck. Engraved in mezzotinto, by Verkolje.

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498. A Sutler's Booth, at which two cavaliers have halted to refresh, one of them (seen in a side view) is still on his steed, with a gun slung behind, quenching his thirst out of a jug; his companion has dismounted, and stands at the side of his horse while a boy arranges the stirrup; a woman leaning on a barrel, with a jug in her hand, is close to the horse's head of the former cavalier. Engraved by De Wit.

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499. A Sutler's Booth, with soldiers refreshing themselves; among them are two cavalry soldiers, one of whom has dismounted, and stands by the side of his steed, whilst his companion remains on his horse (which a woman holds by the bridle), and is drinking out of a jug; behind the female are two soldiers sitting on a log of wood; two other figures are

at the entrance to the tent; four cavalry and a group of infantry, firing cannon, are seen in the distance. Engraved by De Wit.

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500. *Le Préparatif pour le Marché.* This picture is composed of three women and a man, the latter of whom is leading a horse from a stable; one of the former is seated near him, on a wall, with a distaff in her hand; another is close to the front, tying up a sack; and the third is leaning on a wall at a little distance off. Engraved by Hervey, and ascribed to Wouwermans, under the above title.

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501. A Landscape, with a large river on the right, which flows through the country, and is lost among the distant hills; a bridge crosses the stream in a narrow part near the front, on which is a man leaning over the side looking at some boys bathing, and others naked on the opposite bank of the river; on the opposite side is a man on horseback, in conversation with a man on foot; the receding country is varied with clusters of trees and rustic buildings.

Now in the Liechtenstein collection, at Vienna.

23 *in.* by 31 *in.*—C.

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502. A Party of Banditti attacking a carriage on the high road, at the foot of a mountain; the attack is vigorously resisted by the travellers and postillions.

Now in the Liechtenstein collection, at Vienna.

23 *in.* by 30 *in.*—C.

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503. A View on the Coast. Upon a hill, which occupies the right side of the picture, are twelve figures, one of whom is a gentleman on a gray horse, on whose right are two sailors standing by the side of a woman, who is arranging fish on the

ground; beyond her is another woman with a basket on her head; the remaining figures are variously distributed: the opposite side offers a view of the sea, bounded by a range of hills; a man on horseback, and many other persons, are seen on the sands. Painted in the artist's first manner.

Now in the collection of W. Wells, Esq., of Redleaf.

24 *in.* by 33 *in.*—C.

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504. A Horse Fair. The scene of business is represented in an open plain, bounded by booths, beyond which, and near a stone bridge, are several rustic habitations; numerous figures and horses are distributed over every part, and among the various groups is one in the fore-ground, composed of jockeys and others, bargaining for some horses which stand near them; towards the left are two boys in the water.

Now in the Dresden Gallery.

17½ *in.* by 17½ *in.*—P.

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505. A Rencontre of Cavalry in a mountainous country, near a castle, defended by a circumvallation and cannon; among the confused numbers may be observed a man on horseback (with a child up behind him) galloping off from the scene of conflict.

Now in the Dresden Gallery.

29¼ *in.* by 35 *in.*—C.

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506. A Party of Cavaliers halting at a sutler's booth; beyond these is a group of soldiers gambling; and upon a hill, at some distance, are a cannon and several soldiers: close to the front is a dog gnawing a bone.

Now in the Dresden Gallery.

15 *in.* by 18 *in.*—P.

507. A mountainous Landscape. A solitary house stands in the centre of the view, situate near a running stream, which is crossed by a wooden bridge; in the fore-ground are a gentleman watering his steed, another gentleman on horseback, accompanied by a lady and a youth, carrying a hawk on his hand.

This is an excellent production, of the first quality, worth 400*l.*
Now in the Dresden Gallery.

17 *in.* by 26 *in.*—C.

508. A Landscape, with travellers reposing in the fore-ground; near them is a man holding the reins of two horses (a white and a bay), and upon a little elevation beyond him is a peasant leaning upon an ox, which is attached to a plough; to the left of these is a man on horseback, preceded by a woman leading a child.

Now in the Dresden Gallery.

21½ *in.* by 18 *in.*—P.

509. A Halt of Troops upon an eminence, forming the fore-ground of a Landscape; among them is a party playing at cards, and others asleep on the ground; close to the front is a horse lying down, and near it are pistols and other weapons.

Now in the Dresden Gallery.

22 *in.* by 26½ *in.*—C.

510. A View on the Sea-shore; in the fore-ground are several cavaliers watering their horses, and close to the front is a boy playing with a little ship; part of a large town, and the ruins of a tower, on which is a statue, are introduced in the distance.

Now in the Dresden Gallery.

20 *in.* by 24 *in.*—P.

511. Two Cavaliers, accompanied by their seconds, fighting a duel; the distance is terminated by a village and mountains.

Now in the Dresden Gallery.

15¾ *in.* by 20 *in.*—P.

512. Several persons of distinction, attended by their suite, halting to refresh at a fountain, at which is a woman taking up water, and dogs are slaking their thirst; among the company is a page pouring out wine.

Now in the Dresden Gallery.

15 *in.* by 18 *in.*—P.

513. Departure for the Chase. A company of ladies and gentlemen, with their horses, servants, and dogs, assembled near an enclosed garden of a country mansion-house, preparatory to their departure for the chase; a coach, drawn by four white horses (part of the retinue), has already started; close to the front are two dogs lying down near some hunting implements: the view presents a beautiful landscape.

Now in the Dresden Gallery.

36 *in.* by 54 *in.*—C.

514. Several Cavaliers halting at a sutler's booth; among them is a trumpeter sounding his instrument, and nearer the front is a woman suckling her child by the side of a woman with a basket of flowers: in the distance is seen an encampment.

Now in the Dresden Gallery.

20½ *in.* by 18 *in.*—P.

515. The Country Farrier. A cavalier getting his steed (a white one) shod by a country farrier; he is accompanied by a lady and gentleman on horseback, who are waiting the completion of the job: some ruins and a pleasing landscape compose the picture.

Now in the Dresden Gallery.

23½ *in.* by 25½ *in.*—C.

516. Travellers with laden horses stopping to bait at a country inn, the landlord of which is serving them with liquor.

and the hostler is watering their horses; another party of travellers are seen in the distance.

Now in the Dresden Gallery.

17 *in.* by 20 *in.*—P.

517. A Landscape, representing a flat country, with some cottages near a cluster of trees, and a rustic bridge over a running stream; in the fore-ground is a gentleman on horseback, and at a little distance from him is a coach.

Now in the Dresden Gallery.

18 *in.* by 22 *in.*—P.

518. A Gentleman on a brown horse, followed by another on a white horse, approaching the front, on a high road, by the side of which is a party of travellers reposing.

Now in the Dresden Gallery.

11 *in.* by 13½ *in.*—P.

519. A Cavern, at the entrance to which are a white horse harnessed, and a brown one laden with baggage; one of their riders is asleep on the ground, the other is bringing them provender.

Now in the Dresden Gallery.

11 *in.* by 13½ *in.*—P.

520. *La Chasse au Heron.* The View exhibits an open Landscape, bounded in the distance by lofty mountains, and intersected by a river on the left, traversed by a bridge abutting against the terrace wall of a garden: in the centre of the fore-ground is a page holding the reins of a horse with one hand and a greyhound with the other, while the sportsman, who is kneeling close to the front, holds a heron for the hawk to devour; a little beyond these is a lady with a hawk on her hand,

mounted on a fine white palfrey; and on the right are a gentleman on a prancing dark horse casting off a hawk, and another gentleman galloping towards him, these are engaged watching a combat between a hawk and a heron; attendants on foot, with hawks and several dogs, complete the composition of this admirable picture. There is a print by W. Ryland, dated 1765, done in imitation of a capital drawing by Wouwermans, the composition of which corresponds with the above picture.

Now in the Dresden Gallery.

20¼ *in.* by 27 *in.* P.

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521. A Landscape, with two old horses in front, the nearest one to the spectator is a piebald, and has a man standing on its farther side; towards the right are two women seated, one of which has a child by her side, and a man stands in front of them leaning on a stick: in the opposite side is a cart loaded with hay, and two men on the top of it, one of whom has a bird in his hand, which a boy (standing by the side of the waggon, with extended arms) seems desirous to obtain. This is a good example of the master.

Now in the collection of Prince Eugene, at Munich, worth 250 *gs.*

15 *in.* by 13¼ *in.*—P.

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522. A Landscape, with an Inn on the right, the entrance to which is up a broad flight of steps: a lady on a bay horse, accompanied by a gentleman (who has dismounted from a gray which is held by a page, who is caressing the dogs), have halted to refresh; a woman with a child in her lap is seated near the steps of the house, and in the opposite side is a woman at a well; several other figures and horses are seen at various distances. This little picture is an example of the greatest beauty and perfection.

Now in the collection of Prince Eugene, at Munich, worth 400 *gs.*

10¼ *in.* by 13½ *in.*—Cop.

SCHOLARS AND IMITATORS

OF

PHILIP WOUWERMANS.

THE excellence of this master's pictures, after he had quitted his first manner, has hitherto placed them above the reach of successful imitation or deceptive copying; for although many have pursued the same track in art, it has always been at a humble distance.

Among the most successful of his imitators may be enumerated—

PETER WOUWERMANS, his brother, who, like him, was instructed in the first rudiments of the art by his father, and who subsequently placed him with Roland Roghman, a landscape painter of considerable talents: it does not, however, appear that he followed the style of the latter master, although he retained somewhat of his colouring. The works of his brother Philip evidently attracted his early attention, and were the models on which he founded his style; choosing also similar subjects, such as farriers' shops, halts of travellers, hunting-parties, &c. &c.

But although his drawing and composition are in general correct and good, there is a feebleness in his handling, and a dryness and want of force and transparency in his colouring, with a tendency to a dusky redness. With all these defects, the works of Peter Wouwermans have occasionally passed under the name of his brother, to whose early productions they have considerable resemblance. One of this painter's

most capital pictures represents Louis the Thirteenth reviewing his troops in the Square of the Thuilleries: this picture is now in the possession of a gentleman in Paris, who asks 20,000 *fs.* (800*l.*) for it. Another very excellent example of the master is in the collection of the Earl of Mulgrave, and is probably the one which was sold in the collection of J. Humble, Esq., 1812, for 220 *gs.*

Peter Wouwermans was born at Haerlem, in 1625, and died in 1683.

John Wouwermans, a younger brother of the preceding, was born at Haerlem in 1629, and, judging from his style and manner of painting, there is little doubt but that he received his early instructions in the art from his elder brother Philip. The subjects which he usually represented were winter scenes, views on canals and over barren heaths, frequently introducing an old stone bridge: these he enlivened with figures and horses, touched with great spirit, a broad free pencil, and good effect, so that many of this master's best pictures resemble sufficiently the early works of his brother Philip, as to enable the interested to attribute them to his pencil.

He died in 1666, aged 37.

John Van Breda was a native of Antwerp, born in 1683, and having acquired a knowledge of painting from his father, his first attempts in the art were imitations of the works of John Breughel, and represented markets and fairs, with numerous figures: but being afterwards attracted by the pictures of Wouwermans, he adopted his style, and, by perseverance in copying that eminent master's works, he ultimately succeeded in imitating his manner more nearly than had hitherto been done. His pencilling is remarkably free and spirited, and his colouring resembles the gray or third manner of Wouwermans, but with a tendency to blue tints, and a deficiency of that melting sweetness of colour which distinguish the prototype.

He died in 1750.

Emanuel Murant. This painter has the credit of having been a scholar of Philip Wouwermans, under whose instruction a favourable result and a similarity of style might reasonably have been expected; but there is so little approximation in the works of the scholar and master, that the information becomes doubtful. He was born at Amsterdam, in 1622, and died in 1700.

Barent Gaal (or Gael). The same observations may be applied to this painter, who is also said to have been a pupil of Philip Wouwermans, but the vast disparity between their works renders any comparison ridiculous. He was born at Haerlem, in 1650, and was consequently but eighteen years old when Wouwermans died.

John Van Hughtenburg. This spirited and clever painter received a knowledge of the rudiments of the art from his father, who afterwards placed him under the tuition of Thomas Wyke, and he lastly imbibed much valuable information from Vander Meulen; but his good taste directed him to the study of the works of Wouwermans, whose manner he imitated in many of his smaller pictures with considerable success, but not sufficiently to effect deception. One of this class, size 16 by 22, representing a battle between cavalry, was sold in the collection of John Webb, Esq., for 73 *gs.* and is now in the possession of Richard Simmons, Esq. He was born at Haerlem, in 1646, and died 1733.

Charles Van Falens. He was a painter of mediocre talents, and devoted himself exclusively to copying the works of Wouwermans, whose style and manner he ever after imitated: he possessed so much tact in the management of the palette and freedom of handling, that his copies have occasionally been honoured with the monogram of P. Wouwermans. He was a native of Antwerp, born in 1684, and died at Paris, in 1733. Le Bas has engraved several plates after this master.

QUERFURT. This painter was born in Germany, and is chiefly known as a clever copyist of Wouwermans.

Philip Wouwermans has only etched a single piece, representing a Landscape, in the centre of which is a horse bridled and saddled: this is dated 1643.

His drawings, (studies from nature) are usually done in chalk washed in gray; these are exceedingly rare, and proportionably valuable. A small example of this class was sold in the collection of Richard Cosway, Esq., by Mr. Stanley, for 50 *gs.*, and bought by Messrs. Woodburns. Their rarity is a confirmation of the account given by his biographers, "that previous to his death he destroyed the greater part of them:" what his motives were for so doing, it is now impossible to decide; those given by the same writers are too ridiculous to have any weight; and it is much better to conclude that it arose from a disposition similar to that which is often found to influence literary characters, who have, under like circumstances, frequently destroyed most valuable memoranda.

Although this painter, like most others, repeated the same figures and animals in his compositions, in no instance has the writer seen duplicate pictures by his hand.

END OF THE FIRST PART.

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